

EXCELSIOR

09



story and art by RIKDO KOSHI

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新刊
月刊
09

STORY AND ART BY
RIKDO KOSHI

EXCEL SAGA '09

STORY AND ART BY
RIKDO KOSHI

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5. OUTER MISSION
THE WILD WEST DETECTIVE SAW
IN THE MIDST OF SMOKE ON THE WATER
VARIOUS CASES OF MIONIGHT MUROER
IN THE SECRET TRICK ROOM WHILE
DANGEROUSLY DANCING AT THE STRAY
SUN SERIES STORY

33. MISSION 1

DENSITY OF THE PROTAGONIST

59. MISSION 2

CRYSTAL LOCALE

85. MISSION 3

IS LIFE WORTH MORE THAN THE STARS?

105. MISSION 4

THE PRISON OF HAPPINESS

131. MISSION 5

WE WILL FIND EACH OTHER AGAIN
IF WE RETURN TO THAT TOWN

190. OUBLIETTE

(EXCEL SAGA BONUS SECTION)

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PARENTAL ADVISORY
EXCEL SAGA is rated T and is recommended for
readers who are age 10 and older. This book
contains fantasy violence and mature situations.

SPECIAL EPISODE



SPECIAL EPISODE



AH,
EXCUSE
ME...

I should be
able t' curse
this case wi'
me *psychic*
abilities...
or summik
like that.

Howay,
lass.

WELL,
I WAS
THINKIN'
SUICIDE,
BUT
THERE'S
SOMETHING
SUSPICIOUS
ABOUT
IT...

AND
WHAT'S
YOUR
THEORY...
DETECTIVE
IWATA?



OUTER MISSION

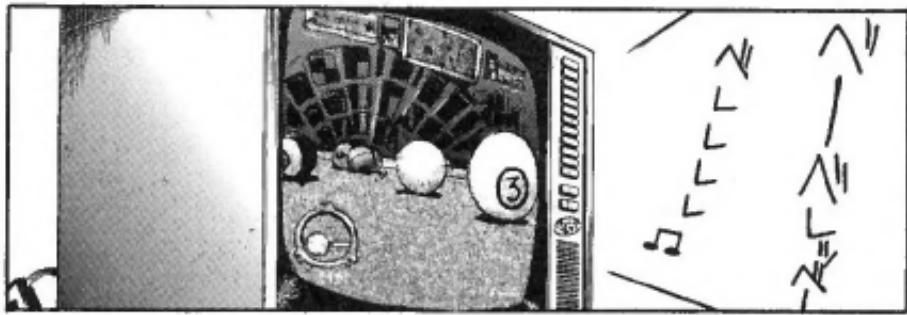
THE WILD WEST DETECTIVE SAW IN THE
MIDST OF SMOKE ON THE WATER VARIOUS
CASES OF MIDNIGHT MURDER IN THE SECRET
TRICK ROOM WHILE DANGEROUSLY DANCING
AT THE STRAY SUN SERIES STORY

Th' ^{real} tragedy is Mr. Iwata's th' ^{real} *only* ^{real} detective here.



(HYATT...?)
HA-CHAN...?

YES?





WHAT DO YOU WANT ME TO DO WITH HER?

LOTS OF ROOM IN MY BROOM CLOSET.

NO PROB!

WE NEED YOU TO FIND THIS WOMAN, QUICK-- BEFORE THE MEDIA CATCHES ON.

IF SHE WAS THE KILLER, IT'S GOING TO BE THE WORST SCANDAL THIS CITY HAS EVER SEEN.

YES. BEFORE THE POLICE DO. GET HER DEAD OR ALIVE.

RIGHT, RIGHT. FIND THE NURSE.

NO MATTER WHAT... I INTEND TO PROTECT MY BOSS.

YOU AVOIDED EYE CONTACT

OH, NO, WE JUST... WANT TO HAVE A FRANK CONVERSATION WITH HER AND... CLEAR UP THE SITUATION. THAT'S ALL.

FIRST JOB IN...
how long?

AND THAT WAS IT...

"DEAD OR ALIVE"?

I'm trusting to your discretion in this matter.

Here's all we know about her.



...huh?

OKAY--
WE'RE
OUT
OF...

HEY,
LITTLE
GIRL.



Hiyoko
brought
money.

IT
SAYS,
"ADULTS
ONLY."
SCRAM.

HONEY,
YOU'RE
PROBABLY
NOT OLD
ENOUGH TO
READ THE
SIGN...

PRIVATE
INVESTIGATOR

OH, NO,
HIYOKO-
CHAN.
YOU'RE ALL
GROWN
UP NOW!

BUT
NO MATTER
HOW MUCH
SHE HAS,
SHE HAS
TO LEAVE,
BECAUSE
SHE'S JUST
A LITTLE
GIRL...

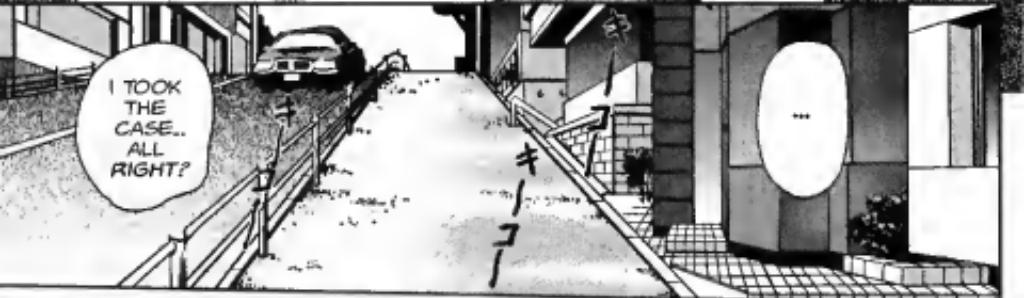
100

SHE
WANTS
ME TO
FIND HER
DOG?

No
wonder it
ran away.



I TOOK
THE
CASE...
ALL
RIGHT?



LOOK, SHE PAID
MORE THAN
THAT DUDE
FROM THE MAYOR'S
OFFICE, ANYWAY.
I CAN SEARCH
FOR A NURSE
AND A PUPPY AT
THE SAME TIME.
I MEAN I'M
CAPABLE OF
THAT.





JASRAC 0207198-201



A
SING-
ULAR
CASE.
MY
DEAR
IWATA.

I bet
hell
hell
agato!

I MEAN...
THE KILLER...
HE CAN'T
HAVE GONE
FAR...

TELL
ME...
WHAT
YOU
THINK...
ABOUT
THE
YOUNG
LADIES,
HMM?

BE-
CAUSE
I'D
REALLY
LOVE
TO
KNOW.

DEAR.
DEAR,
OH
DEAR.

A
SMALL GIRL
APPROACHES
YOU.
SHE HAS A
WASHBOWL
ATOP HER
HEAD,
HMM?

YES.

TEE
HEE

MM.
LET
ME
TELL
YOU A
STORY.





WHAT
HAPPEN-
ED?

HANG
ON!



...HA-
CHAN.



DID
SHE?

DID
SHE DO
THIS TO
YOU...?

HMM,
HE
LOOKS
LIKE HE
MIGHT
KNOW
SOMETHING.

HA-CHAN...
NOW I'M
AVENGING
TWO
MURDERS.

THE
LIST
OF
CON-
TACTS...

THERE
IS NO
TURNING
BACK.

THIS
IS
YOUR
LAST
CHANCE
AFTER
THIS.



OH, SO YOU'RE THE ONE WHO WAS MAKING THE BLOOD-CURDLING SCREE--

OUCH.
that's gotta hurt!

SHE'S... SHE'S BEEN STABBED.

HUH? NO. LOOK. MY HANDS ARE DRY.

YOU
KILLED
HER!

NO...
BAY-
ONETED!

Symbolism of Events

Let's
get
that
black
sumbitch!
Let's
get 'im,
Earl!

Wearing
black
hat,
black
tie,
black
suit.

Suspect
fleeing
the
scene.











OH...

IT'S
YOU.
YES.
A
BAD-
GIRL
COP...

SENT
TO
INVESTI-
GATE
HIGH-
SCHOOL
CRIME!

HE
HAS
A PH.D.,
YOU
KNOW.



I
sense
it...
the
geet
mystery...

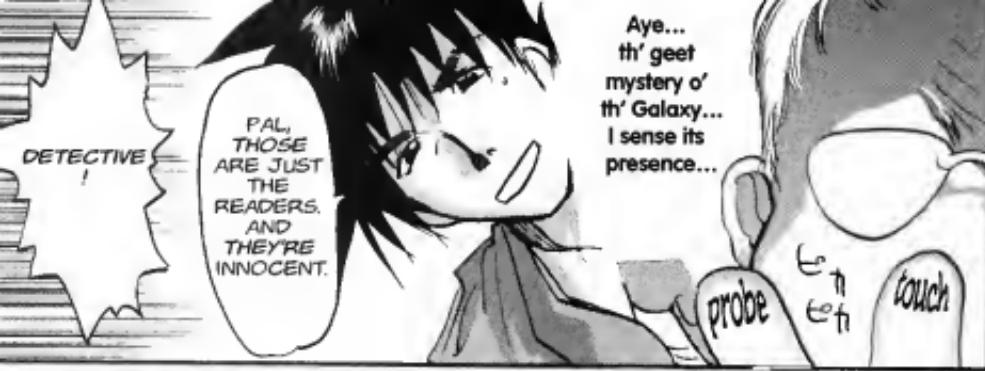


C'MON,
BUDDY.

almost forgot
you were
there

PSYCHIC
POWERS,
HUH?





And now,
the resolution:

EVERY
ONE OF
YOU IN
THIS ROOM
HAD THE
MOTIVE, THE
MEANS,
AND THE
OPPORTUNITY.
YET ONLY ONE
AMONG YOU
POSSESSES...
THE GUILT.

LADIES
AND GENTLE-
MEN, I'VE
GATHERED
YOU ALL HERE
IN ORDER
TO REVEAL...
THE MURDERER'S
IDENTITY.



Number who died in vain: 4

END OUTER MISSION



*It
was
Gojyou
Shiouji.*



B: Bigger Than Senior Excel
W: Smaller Than Senior Excel
H: Redacted

**ON CONFIDENTIAL
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Featured Character

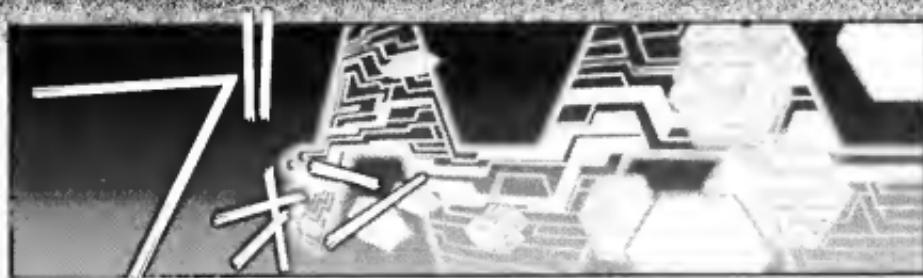
#...I forgot how many times I've done this.

- Code Name: Elgala
- Alias: Kasumi Munakata
- Primary Skill: Sword Fighting
- Likes: Things That Are Cute
- Dislikes: Things That Are Not Cute
- Hobby: Impecunuity

PAST: CLASSIFIED

EXCELSIOR

We now return to our regular continuity.
ACROSS, an institute promoting utopian ideals, is a secret society
which describes their primary goal as world conquest.



OH...
IT'S
OPEN.

IT IS
JUST A BIT
OF INFORM-
ATION THAT I
ELGALA,
PICKED UP
SOME-
WHERE.

WHERE'D
YOU
LEARN
THAT,
HUM?

ACTUALLY,
SENIOR EXCEL,
YOU CAN
JUST SLIP THE
LATCH LIKE--
SO.

C'MON,
C'MON!
THE
KEY!



MISSION 1

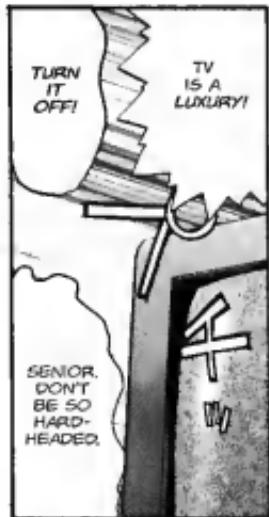
DENSITY OF THE PROTAGONIST

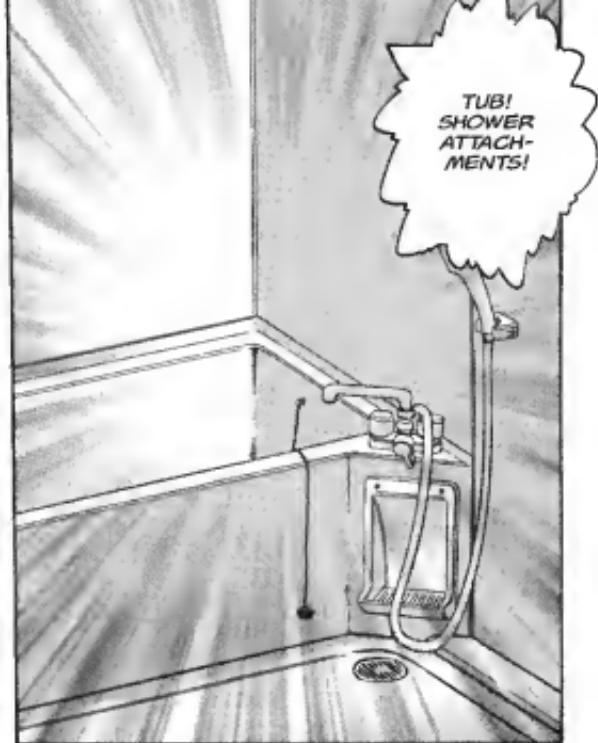






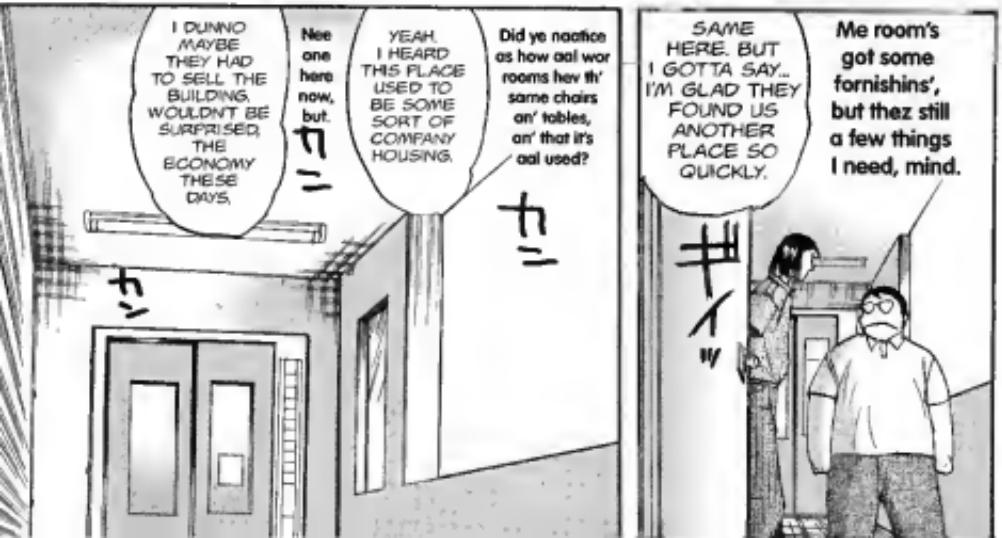


















Are ye
sayin' ye just
noo lorned her
forst name? How
man—how many
moonths hev ye
knaawn her?

Her
first
name is
Chihaya.

Chihaya.

OH,
I SEE.

I'M
SORRY—
WERE
IN THE
MIDST OF
CLEAN-
ING...

DID
YOU
WANT
TO GO
TO THE
STORE
WITH
US?

THAT'S
A NICE
NAME

YOU
DON'T SEEM
TO HAVE ANY
RELATIONSHIP
WITH THE
DOCTOR...

THE
DOCTOR
?

OH,
NEVER
MIND.

WAS THIS
SOME KIND
OF GENERAL
SETTLEMENT
OVER THE
BUILDING
FIRE?

?

I THOUGHT
ONLY PEOPLE
FROM OUR
OFFICE
WERE BEING
MOVED
HERE.

YES,
TAKE
CARE.

SEE
YOU
LATER,
OKAY?

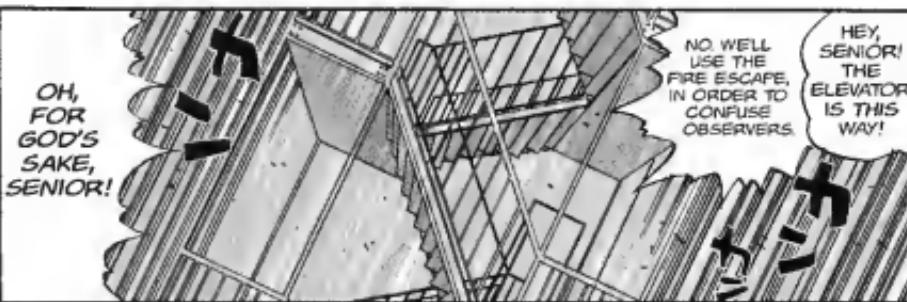
BUT
REMEMBER
THAT--AS
YOU WILL
ONE DAY
BE THEIR
MASTER--
TO AVOID
EXCESSIVE
FAMILIARITY!

ACTUALLY,
I'VE
ALWAYS
KIND OF
LIKED
THEM.

ARE
THEY
BAD
PEOPLE,
SENIOR?

IT SEEMS
THEY TOO
ARE LIVING
HERE NOW,
SENIOR.

AREN'T
THESE OUR
NEIGHBORS
FROM
THE OLD
PLACE?







I DON'T
THINK
EL
MERIE
IS
QUALI-
FIED
TO
JUDGE
THAT.

BY
THE WAY
AREN'T
OUR
NEIGHBORS
KIND OF
STRANGE?

I HOPE
THIS
NEIGHBOR-
HOOD
IS THE KIND
WITH A
LOT OF
DUMPSTERS.

I JUST
REALIZED...
YOU
CAN FIND
DISCARDED
POTS IN ANY
GOOD-SIZED
DUMPSTER.

...WE ONLY BOUGHT THAT ONE SMALL BAG OF RICE YOU'VE BEEN CLUTCHING IN A DEATH GRIP.

HOLD
ON,
LEMMIE
GET
THE
KEYS...



SENIOR

ホ
リ
カ
リ

THE
KEYS.

ゴン

THE
KEYS

SHE'S
SPEAKING HER
INNERMOST
THOUGHTS
ALOUD
AGAIN.

UGH

HOW COULD
SHE HAVE
LOST THE
KEYS THROUGH A
HOLE IN HER
POCKET?
HOW COULD
SHE?

I DON'T
BELIEVE
THIS!

THEN LOGICALLY, THEY MUST HAVE POKED AND JOSTLED THEIR WAY DOWN MY PANTS LEG BEFORE FALLING TO THE GROUND WITH A SHARP, METALLIC "CLANK" ...NOT FAR FROM HOME!

LET ME THINK! IF THE HOLE IN MY POCKET IS ONLY YAY BIG...

SENIOR EXCEL, WHY DON'T YOU JUST LET ME SLIP THE LATCH LIKE I DID BEF--

NO, YOU DON'T! WE'RE GOING TO DO THIS PROPERLY, IF WE HAVE TO STAY OUT HERE ALL NIGHT!

HERE, KEYS!

YES, SENIOR. YOU CHECK THE STAIRS, EL.

LET'S SEE, WE TOOK THIS PATH, AND...

NO GOOD! LET ME GO BACK TO THINKING!

KEYS! WHERE ARE YOU?







I
WONDER
IF I'VE
WAITED
TOO
LONG.

I THINK...
I'VE BEEN
WAITING...
FOR THE
CHANCE TO
APOLOGIZE.

...I WAS
SURPRISED
THAT TIME
COULD
CHANGE
A MAN
LIKE YOU.

TIME CAN
CHANGE
APPEARANCE...
CAN
CHANGE A
REPUTATION...
AND YET...

I, ELGALA,
SUGGEST
IT BE
SOMEONE
WHO DID
NOT LOSE
THE KEY.

...
BUT
TONIGHT,
WHO
GETS
THE
FUTON?

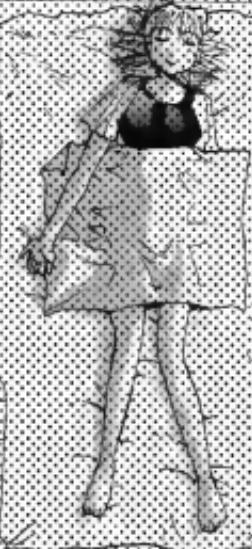
WE WILL
NEED
ANOTHER
BEFORE
WINTER,
SENIOR.
THERE'S
ONLY
ONE
SET
OF
BED-
DING.

END MISSION 1

pillow only

top cover

bottom mattress



EXCELSIOR



I ASSURE YOU
THAT THE
THREE OF US
AND OUR
DOG ARE AS
COMMITTED
AS WE WERE
YESTERDAY
TO MAKE THE
WORLD
A BETTER
PLACE
TODAY WITH
ACTIONS
THAT
SUGGEST NO
THOUGHT FOR
TOMORROW!

HA-AY-AY-IL
IL
PA-LAZ-ZO!

WHAT
ARE YOU
TALKING
ABOUT?

THE
THREE
OF
YOU?

MISSION 2

CRYSTAL LOCALE







I SEE.

ALMOST DAILY.

WOW.
IT
LOOKS
NICE.

EH--
YES,
SIR!

LAY
HER
DOWN
THERE.

YE--
HUH?!

MS.
EXCEL.

WE HAVE
A ROOM
FOR
MEDICAL
TREAT-
MENT
AT THIS
INSTITU-
TION.

ER...
WHERE'D
SHE GO,
SIR?

I'M
SORRY TO
SPEAK OUT
OF TURN,
SIR, BUT
THAT WAS
REALLY
IMPRESSIVE.
IN FACT,
I WOULD
LOVE TO LIE
DOWN UPON
ONE OF
THOSE
MYSELF.



MY
LORD!
EXCEL
IS
GO!

TODAY,
WHY DON'T
YOU GO
AHEAD AND
CARRY OUT
YOUR
MISSION
SOLO?

SIR, IT
WOULD BE
WONDERFUL
IF YOU COULD
SOMEHOW
STOP HER
FROM
VOMITING
BLOOD.
I ADMIT
THAT I HAVE
NEVER
GOTTEN
USED
TO IT
ENTIRELY.

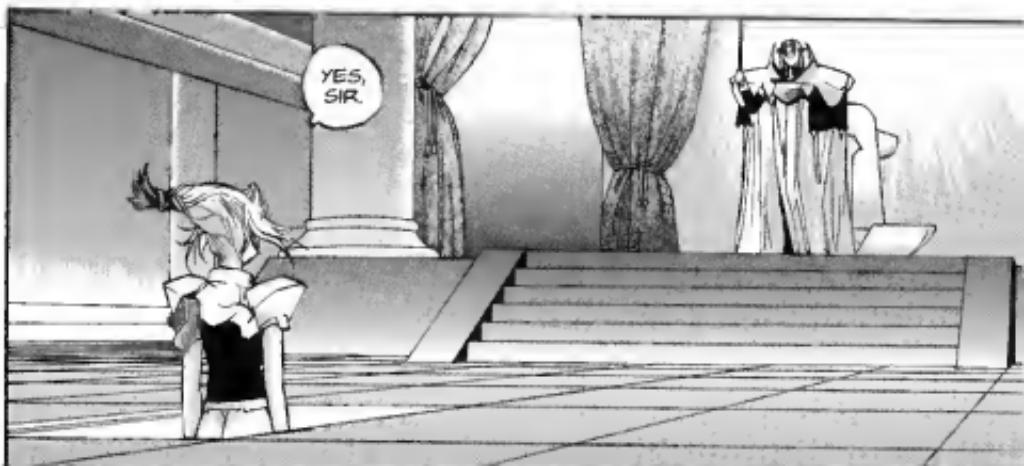
I SHALL
TAKE
CARE
OF MS.
HYATT.
PLEASE
DO NOT
WORRY
ABOUT
HER.

IT
REMINDS
ME OF
BACK
WHEN--

I'M ALONE ONCE MORE...

...WITH LORD IL PALAZZO!





HELLO!

OH, IT
WAS
TOUGH!
HA-CHAN DID
ANOTHER
ONE OF HER
WET FAINTS
AND I GOT
SCOLDED
BY
LORD IL
PALAZZO!

HOW
WAS
YOUR
DAY
TODAY
?

WELCOME
HOME!

SOUNDS
LIKE A
TYPICAL
DAY!

~~~~WOOF!

THANKS,  
MINCE.

YEAH.

I HAVEN'T  
BEEN  
ALONE  
FOR A  
VERY  
LONG  
TIME.

THIS  
ISN'T  
GOOD.

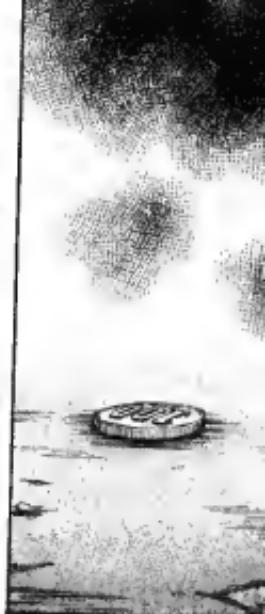
LORD IL  
PALAZZO,  
I WOULD  
FEEL LIKE A  
COMPLETE  
LOSER IF I  
ADMITTED  
I WAS  
LONELY  
NOW.

admit  
it to  
whom?

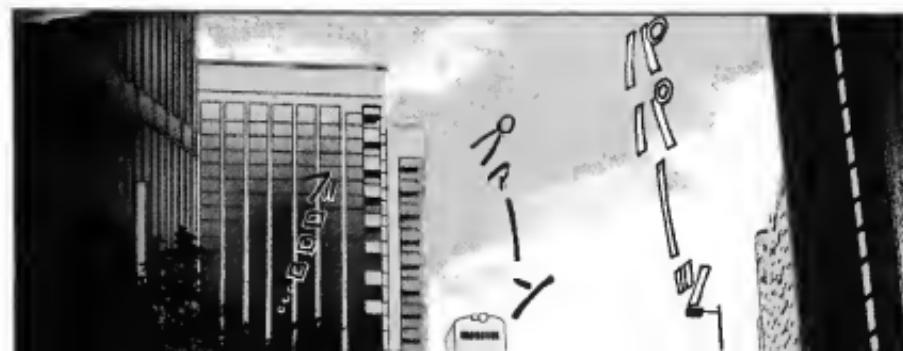
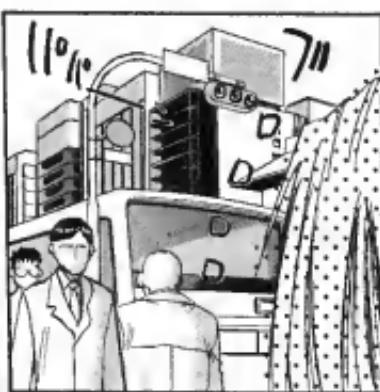
LET ME  
THINK OF  
SOMETHING  
I CAN  
ONLY DO  
WHEN  
I AM...

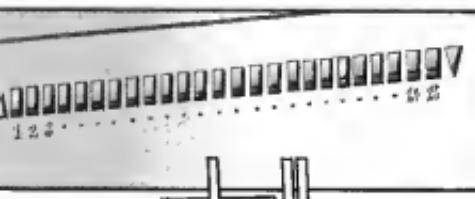
ALONE.

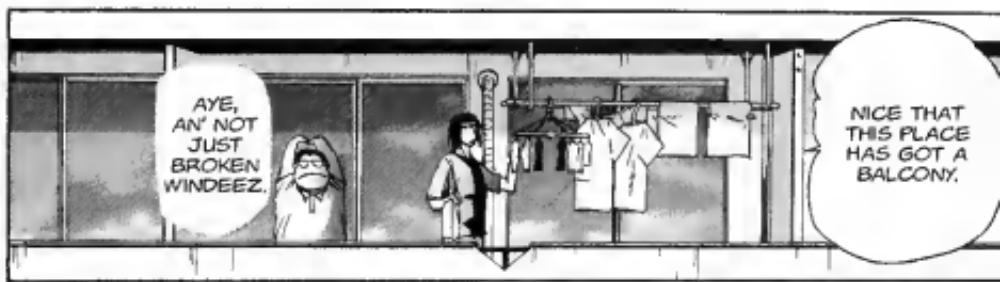






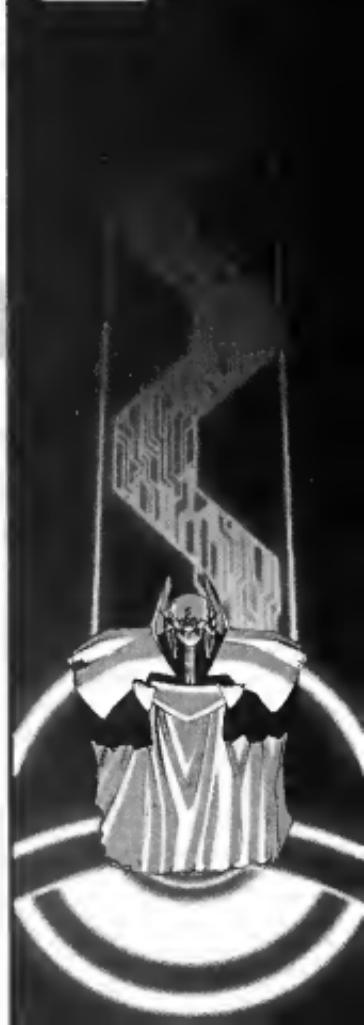
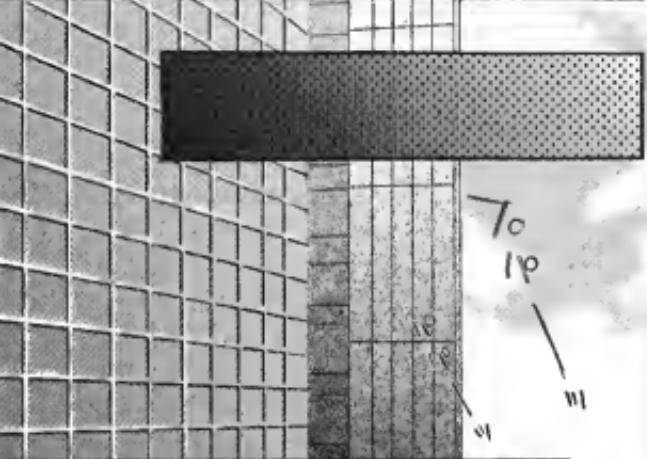












YES,  
SIR--BUT  
MAY I ASK  
YOU SOME-  
THING?

WE  
DON'T  
NEED IT  
ANYMORE

IT  
SHOULD  
ALREADY  
BE SLATED  
FOR DE-  
STRUCTION.

ABOUT THE  
STRUCTURE IN THE  
REAR OF THE  
NEW STAFF  
DORMITORY.

YES,  
SIR.

WELL..THAT  
LOCATION  
USED TO  
SERVE AS  
ONE OF OUR  
RESEARCH  
FACILITIES.

IF YOU  
DON'T MIND,  
I'D LIKE TO  
KNOW THE  
NATURE OF THE  
"MISCONDUCT"  
LISTED HERE  
AS THE  
REASON FOR  
DEMOLISHING  
THE  
BUILDING.

AH.

WE  
CONDUCTED  
MANY  
EXPERIMENTS  
THERE..NONE  
SUCCESSFUL,  
I'M AFRAID.

IN THE  
ABSENCE  
OF  
RESULTS,  
ONE  
BECOMES  
WEARY.



THE  
MOON  
IS IN THE  
WEST AND  
THE SUN IS  
IN THE  
EAST!





WAS HE TRYING TO SAY IN ABSTRACT MATHEMATICAL TERMS THAT SHE SHOULD STAY HOME?

SENIOR, IT'S SO NICE TO BE HEALTHY!

THANK YOU, MY LORD.

2 KM/H?

AS LONG AS YOU AVOID RUNNING AT A SPEED OF 2KM/H, I GUARANTEE THAT YOUR HEALTH WILL BE STABLE.

TODAY IS A BEAUTIFUL DAY AND I'M FEELING GREAT--

DON'T WORRY, SENIOR!

I'LL MONITOR THE STATE OF HER NEW HEALTH.

YES, HA-CHAN, ALWAYS.

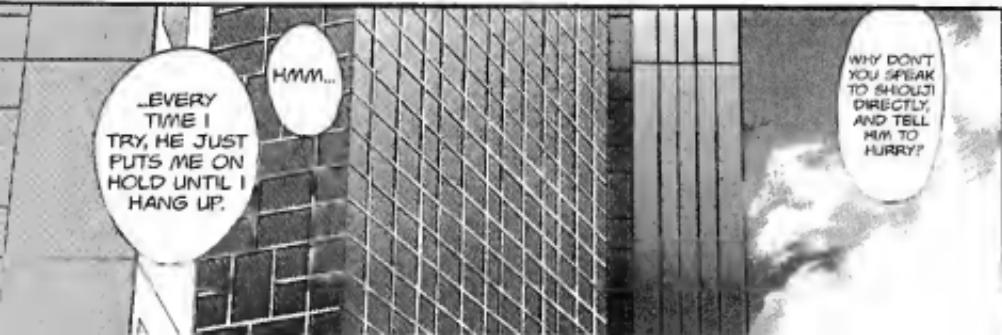
ARE YOU WATCHING OVER ME?

MY LORD.

END MISSION 2



EXCELENCE





# MISSION 3

# IS LIFE WORTH MORE THAN THE STARS?



| 定<br>表 | MON | TUE | WED | THU                   | FRIDAY                                                | SAT | SUN | MON | TUE | WED | THU | FRIDAY |
|--------|-----|-----|-----|-----------------------|-------------------------------------------------------|-----|-----|-----|-----|-----|-----|--------|
|        | 11  | WED |     |                       |                                                       |     |     | 26  | THU |     |     |        |
|        | 12  | THU |     | <i>Idiot's</i>        |                                                       |     |     | 27  | FRI |     |     |        |
|        | 13  | FRI |     | <i>Iwata's Return</i> |                                                       |     |     | 28  | SAT |     |     |        |
|        | 14  | SAT |     |                       | <i>And when he comes back to life, I'll kill him!</i> |     |     | 29  | SUN |     |     |        |
|        | 15  | SUN |     |                       |                                                       |     |     | 30  | MON |     |     |        |
|        |     |     |     |                       |                                                       |     |     | 31  | TUE |     |     |        |
| 備<br>考 |     |     |     |                       |                                                       |     |     |     |     |     |     |        |

|    |     |                                                  |
|----|-----|--------------------------------------------------|
| 12 | THU | <i>Idiot's</i>                                   |
| 13 | FRI | <i>Iwata's Return</i>                            |
| 14 | SAT | <i>And when he comes back to life, I'll kill</i> |







I suppose Iwato's goanin' t' remain on bad terms wi' Second-chan.



Aye.  
Literally an  
inhuman  
battle,  
eh?

MAN,  
THEY'RE  
GONNA  
GO AT IT  
LIKE CATS  
AND DOGS.

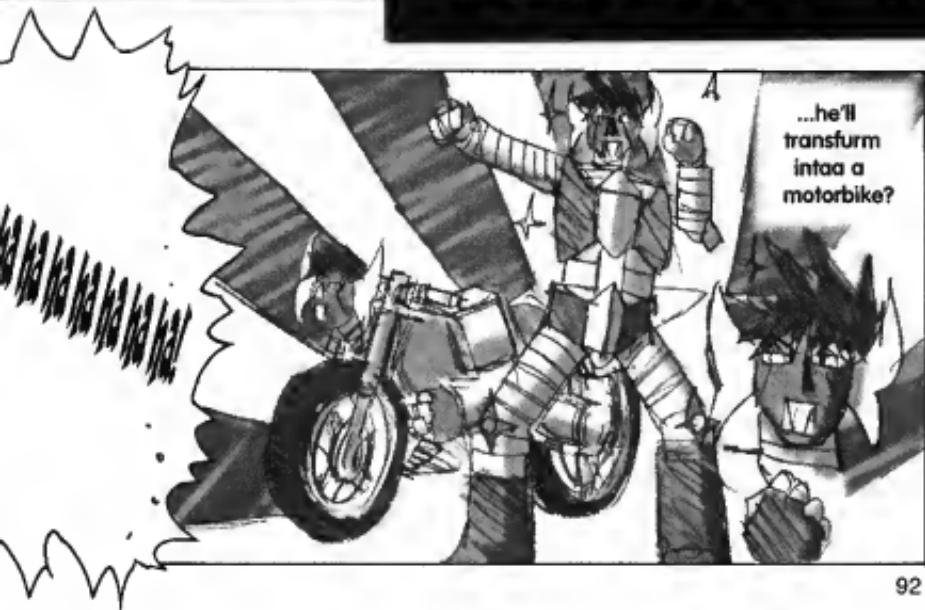
WHAT'D  
YOU  
CALL ME,  
YOU  
LOGA-  
RITHMIC  
LOLITA?

!M

Good  
morning,  
you  
synthetic  
impostor!

WATANABE!  
CHECK  
THIS  
OUT! I'M  
BATTERING  
HER WITH  
30,000-HP  
ELBOW  
SLAMS--  
HEY, BE  
CAREFUL,  
YOU'RE IN  
THE WAY,  
MAN!





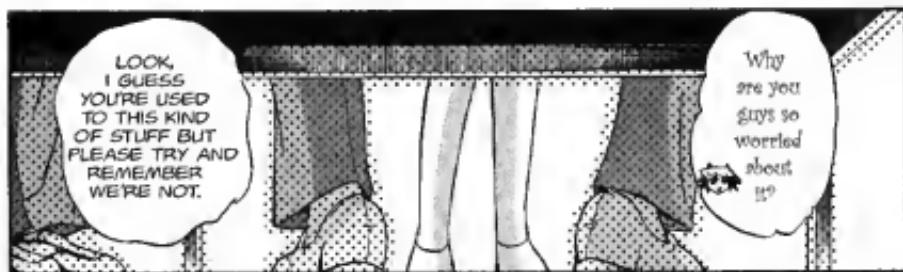


LOOK  
OUT!  
IT'S  
GIANT  
IWATA!











YOU NEVER  
KNOW...  
HE  
MIGHT JUST  
LOOK KIND  
OF...  
BASIC.



**BASIC**

?







|    |     |                                           |
|----|-----|-------------------------------------------|
| 12 | THU | <i>iwata's</i>                            |
| 13 | FRI | <i>iwata's Return</i> TBA                 |
| 14 | SAT | And when he comes back to life, I'll kill |





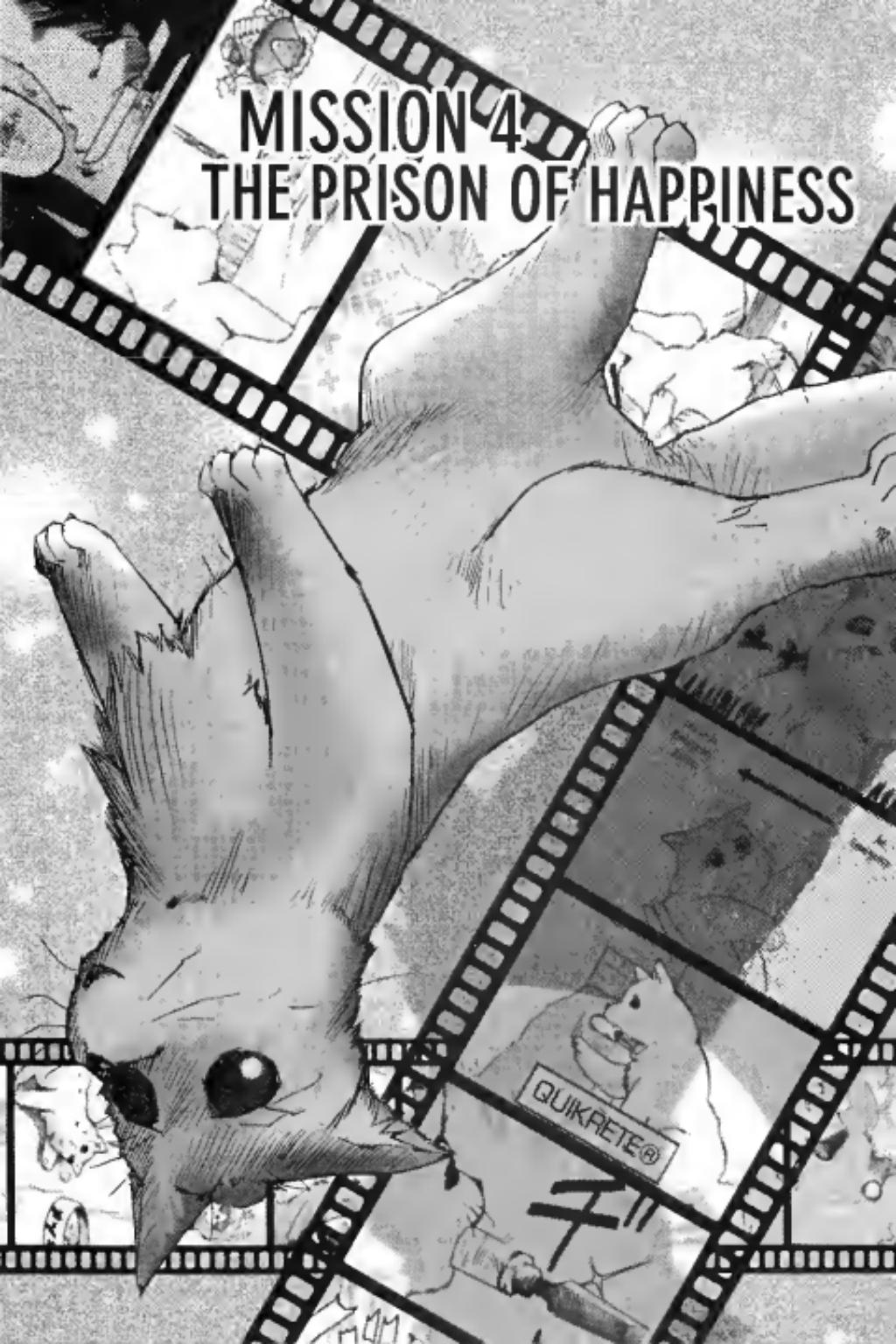
EXCELSIOR



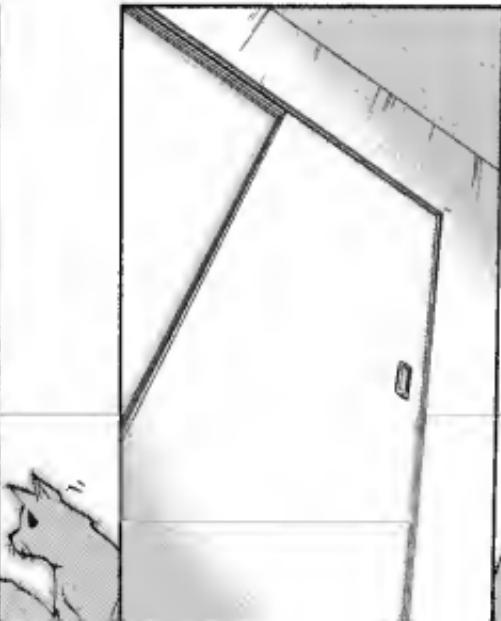
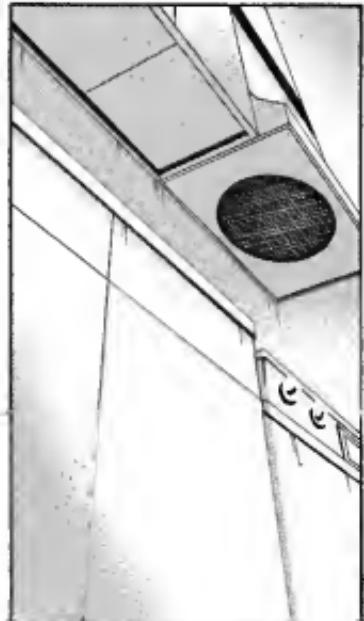




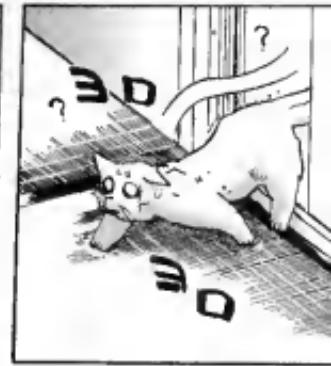
# MISSION 4 THE PRISON OF HAPPINESS



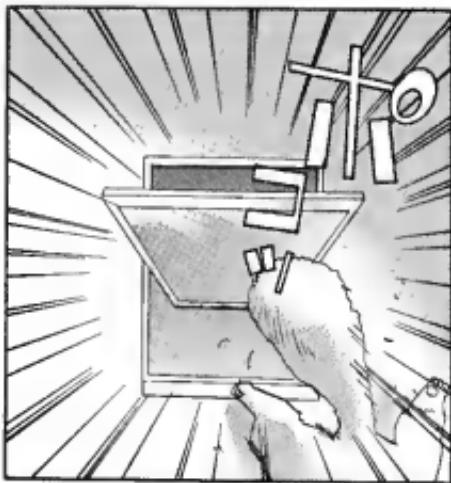


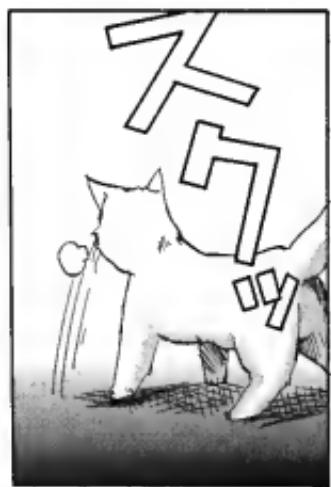
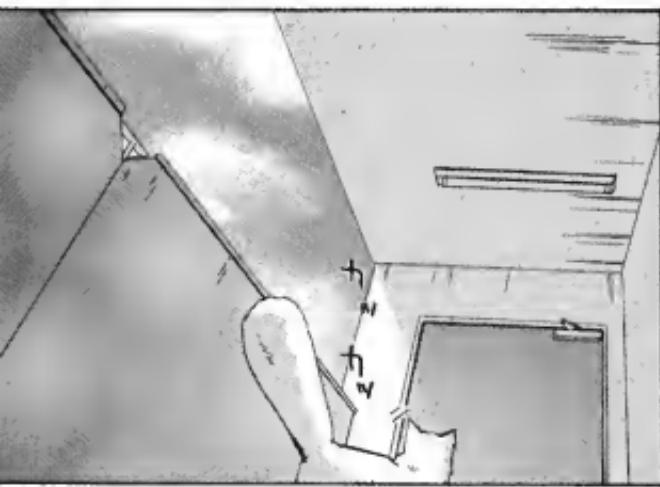


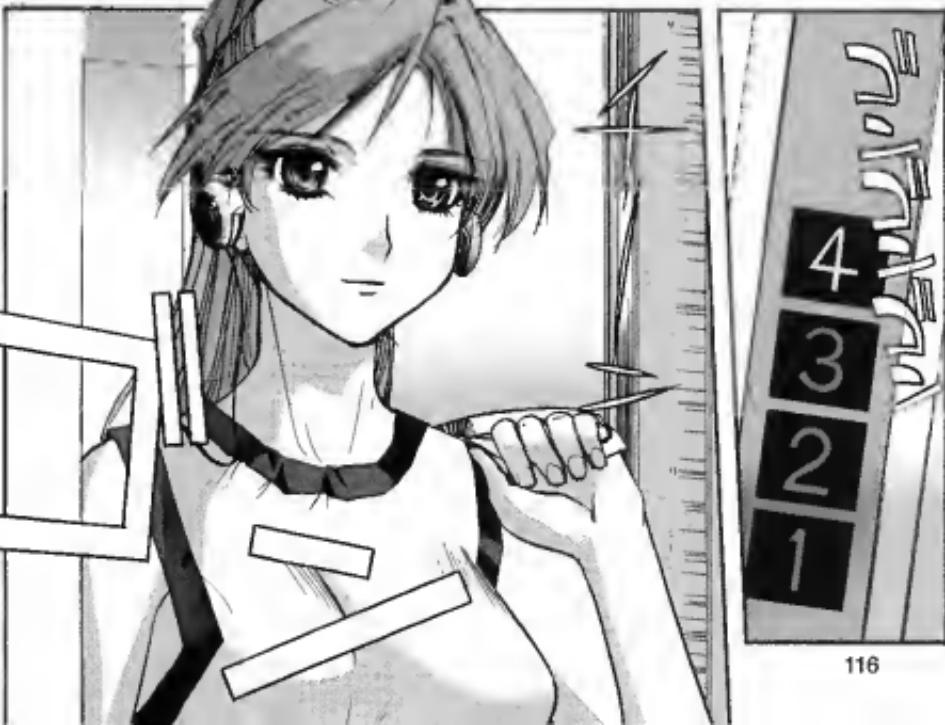
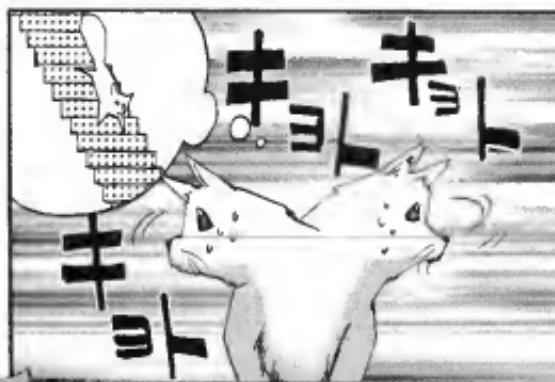
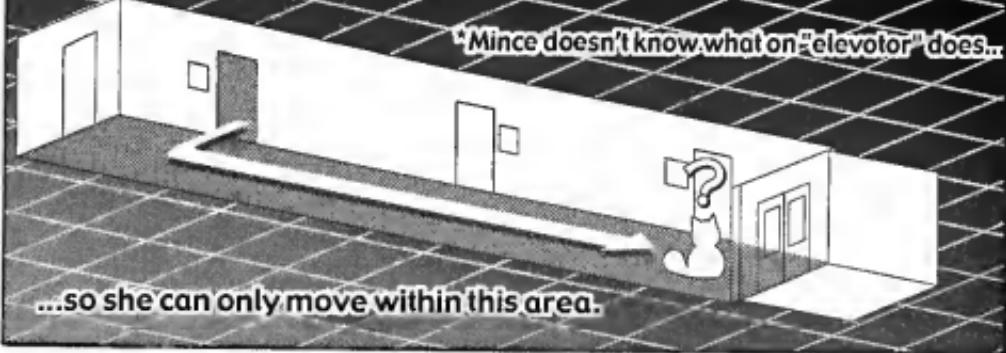


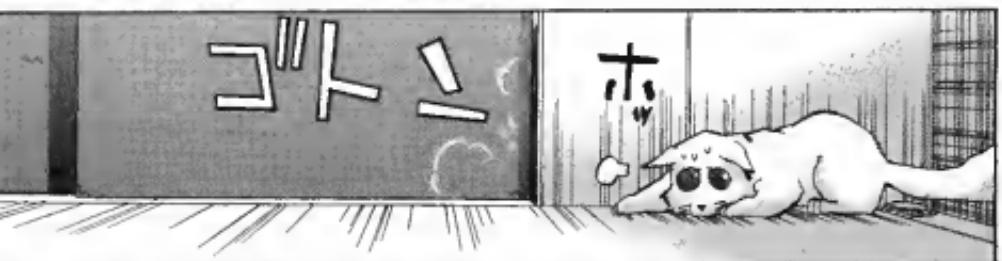


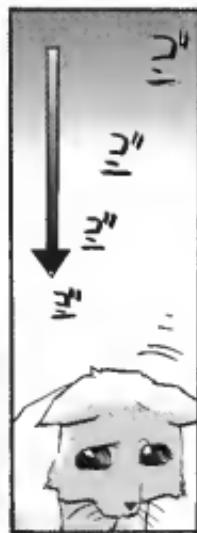
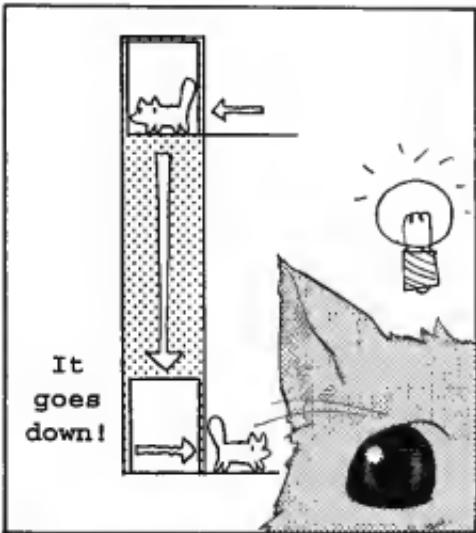


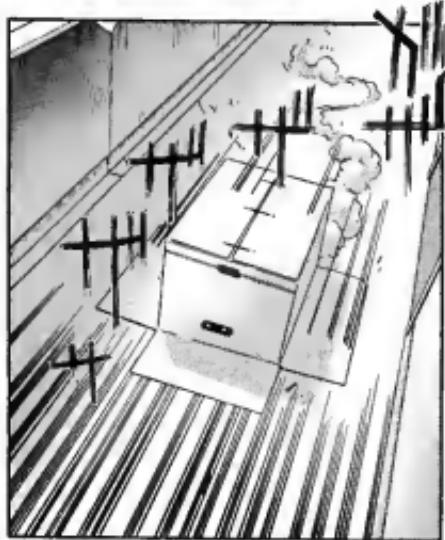
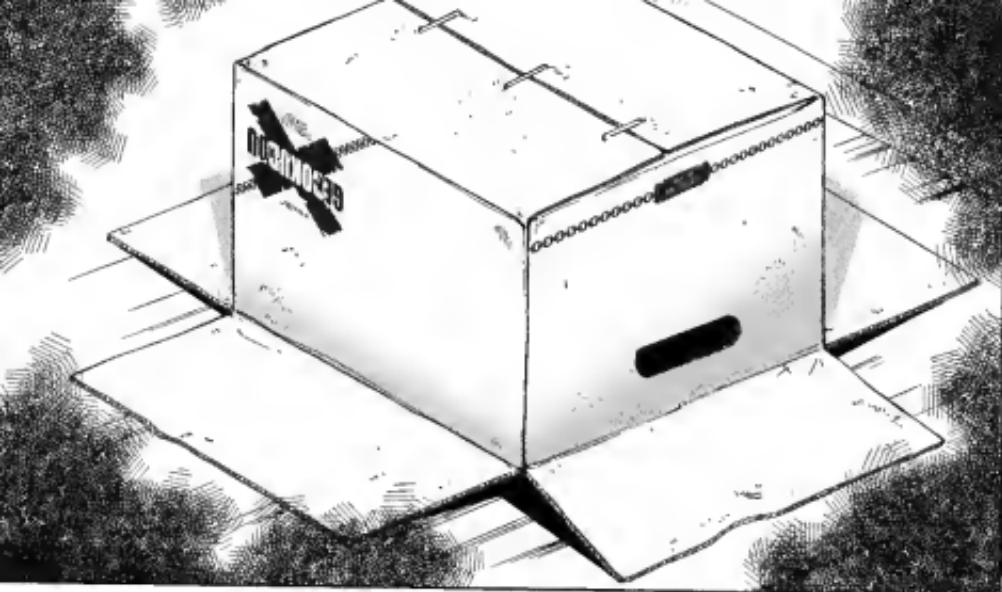












Wait.

Aye—but  
y' see, she's a  
bettah player than  
us, sur when I  
get th' game back  
I get oal th' info I  
need if win, too.

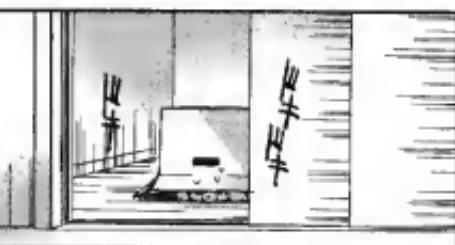
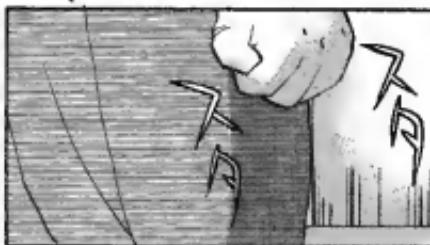
THAT  
GOOD  
?

I'M  
SURPRISED  
YOU WANNA  
WAIT TO  
PLAY THEM,  
IF THEY'RE  
GOOD  
GAMES.

Aye.  
Whenevaah  
I porchoaz  
new games,  
I always  
lend 'em  
if 'er forst.

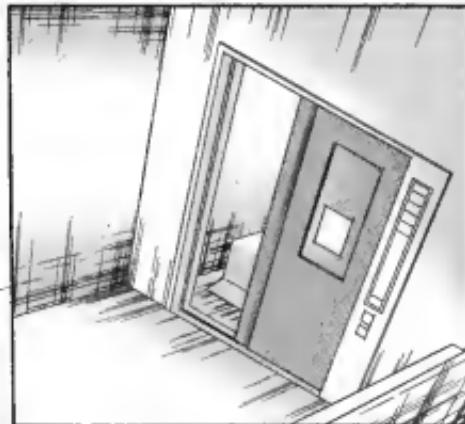
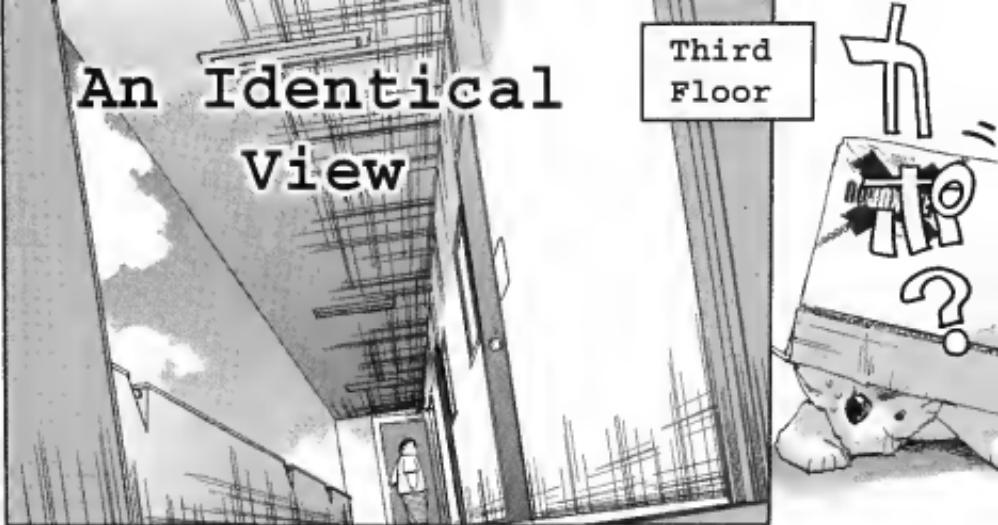
MATSUYA'S  
GOT  
IT?

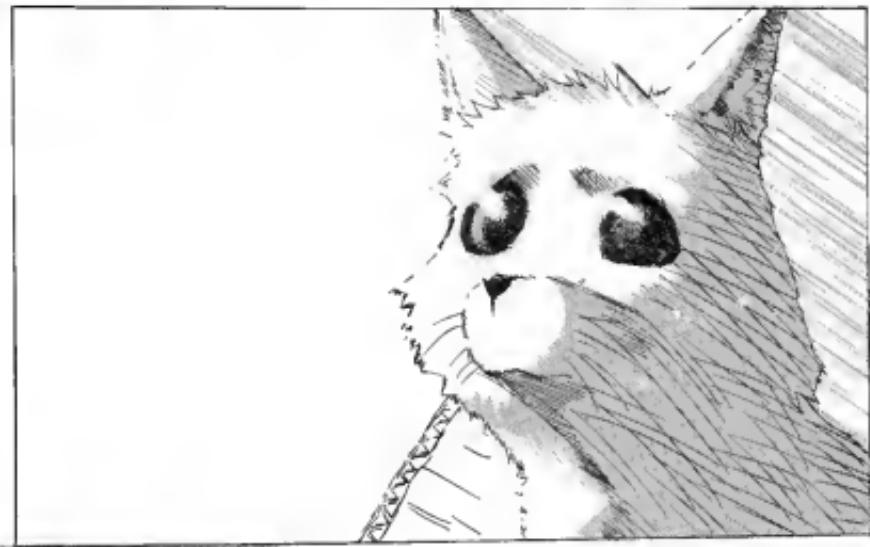




# An Identical View

Third Floor





**Freedom**  
**Freedom.**

**Freedom.**

**Freedom.**



HEY!

MIN-CHAN!

WHAT  
ARE YOU  
DOING  
HERE?

DID YOU  
GET LOST?  
YOU'RE NOT  
SUPPOSED  
TO LEAVE  
THE HOUSE  
BY YOUR-  
SELF!



WHAT'S  
WRONG,  
MIN-CHAN?

MIN-CHAN  
...?



WHY  
DON'T  
WE GO  
HOME  
AND EAT  
SOME-  
THING?

ARE  
YOU  
HUNGRY,  
MIN-  
CHAN?  
I AM.

NOW.



Where?

Home?

♦ 3 ♦ ♦ 4 ♦ ♦

→Return to Start of Story







END MISSION 4

Feeling Like a Whole New Dog



EXCELSIOR

OF  
THOSE  
FORCES  
THAT ARE  
INTERVEN-  
ING...

IT  
CHOSE  
A NEW  
PATH.  
WHAT  
HAPPENED  
TO THAT  
PATH?

WHEN  
THIS  
WORLD  
ENDED  
IN THE  
PAST...

I  
WOULD  
ASK  
THIS  
QUESTION  
ONE  
MORE  
TIME.

I WOULD  
ASK THIS  
WORLD A  
QUESTION.



**MISSION 5**  
**WE WILL FIND EACH OTHER AGAIN**  
**IF WE RETURN TO THAT TOWN**





YES,  
YES,  
YES!

YOU!  
WASH  
THE  
CLOTHES!  
AIR  
OUT THE  
FUTON!

AND  
SAY  
"YES"  
ONLY  
ONCE!

BEFORE  
I EVEN  
SALUTE, I  
IMPUTE I AM  
RESOLUTE  
AND  
SPRUGHTY  
TO BOOT!



...that  
we are  
going to  
conquer  
them!

ACROSS,  
the Organization  
for the  
Promotion of the  
Institutionalization  
of the [Supreme  
Ideological] Ideal  
[On Earth], hereby  
declares to the  
residents of  
this city...

!?

IL--

GOING  
TO  
CONQUER

HEREBY  
DECLARES

Our  
declaration  
of rule  
shall  
itself  
be our  
beacon!

Yes! We  
shall take  
direct  
action to  
illuminate  
the lower  
world with  
the sacred  
light of  
ACROSS!

And therefore  
I say to you:  
go forth to the  
city's key  
strategic  
points, and  
demonstrate  
our  
intention.

Do not be  
intimidated to  
face the citizens.  
I charge you to  
conduct  
yourselves  
in a dignified  
manner.

HUZ-  
2777-  
22AH!

NO!  
I SAID  
HAIL,  
IL  
PALAZZO!

DID  
I SAY  
HAIL, IL  
PALAZZO  
?!

WE  
DE-  
CLARE  
WAR!

IVE  
WAITED, AND  
WAITED,  
AND THEN,  
AFTER A  
SHORT WAIT,  
WAITED  
SOME  
MORE  
FOR THIS  
DAY TO  
COME!

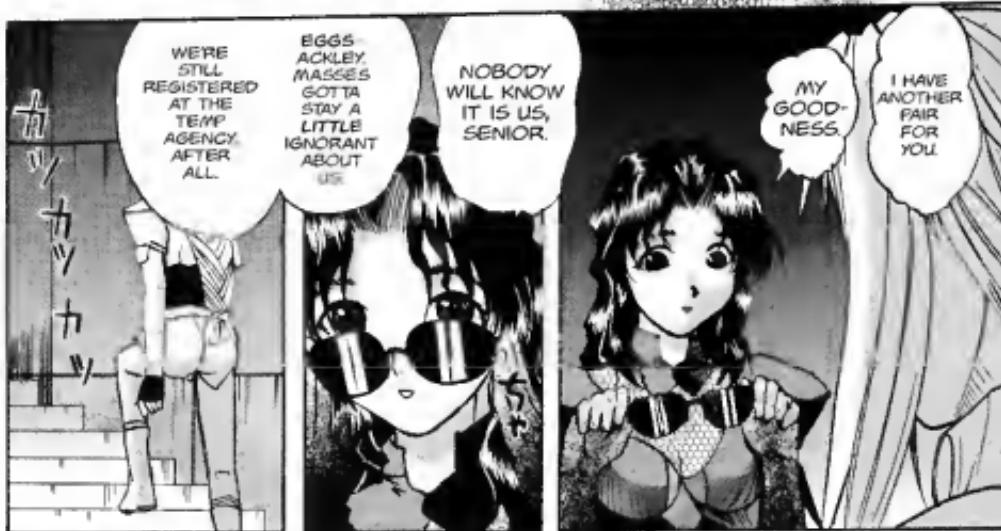
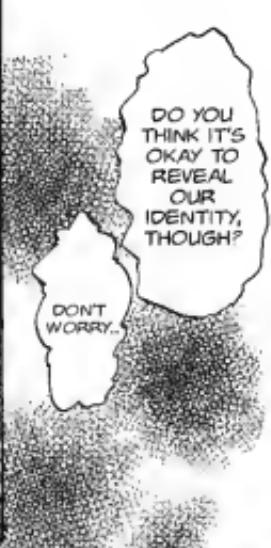




REMEMBER  
THIS  
DAY-FOR  
IN A TIME  
TO COME,  
IT SHALL  
BE FOR  
COMMEMOR-  
ATION...  
NOT ONLY  
FOR US..BUT  
ALL THE  
PEOPLES  
OF THE  
EARTH.

I LEAVE  
THE  
DETAILS  
UP TO  
YOU.









WHAT  
DO  
YOU  
MEAN  
BY  
THAT?

IT IS  
IMPORTANT  
YOU BEAR  
IN MIND THAT  
MR. IWATA  
IS LEGALLY  
DECEASED

NOW,  
BEFORE  
HE RETURNS  
TO OUR  
DEPART-  
MENT...

OH...  
YEAH...

I  
KNOW  
HE'S GOT  
A FAMILY...  
SOMEWHERE...

But,  
sir—  
is this  
not too  
cruel?

I'M  
COUNTING  
ON YOU  
MEN TO  
HELP ERASE  
ALL OUTSIDE  
REFER-  
ENCES TO  
HIS  
EXISTENCE

THAT'S  
RIGHT  
NO  
LONGER  
HUMAN!

BECAUSE  
HE'S  
DEAD?

WELL  
FOR A  
START, WE  
ARE NO  
LONGER  
OBLIGATED  
TO MAKE  
CONTRIBU-  
TIONS TO H  
RETIREMENT  
FUND

Sur eez  
more like a  
freelancer,  
yer sayin'.

Eh?

THERE'S  
NO  
GUARANTEE  
THAT WE  
WON'T END  
UP JUST  
LIKE HIM.  
YOU  
KNOW...

GOOD POINT.  
AS A  
SAFEGUARD,  
ALWAYS  
ADDRESS  
HIM AS "MR.  
MITSUKOSHI"  
OUTSIDE  
OF WORKING  
HOURS

YES  
YES

IS  
THIS  
FOR  
TV?

Summik's  
gaanin'  
on ovah  
there.

MAY AS WELL GET STARTED.

NICE-SIZED CROWD AROUND HERE.

I GUESS THIS IS AS GOOD A PLACE AS ANY.

READY, HYATT?

UML

10  
10

RIGHT.

WE, THE MEMBERS OF ACROSS, HEREBY DECLARE--

FOLLOW HIS IDEALS AS WE HAVE-- TO A HIGHER LIFE, FILLED WITH PLENTY OF EXERCISE!

IT'S COMING SOON.

--THE UNIFICATION OF THE WORLD UNDER THE GUIDANCE OF OUR LORD IL PALAZZO!



TIMES ARE TOUGH.

HMM

Neval hord o' a group called ACROSS, but.

Idol singaaz I reckon.

Are they street performers?

WE DO NOT INTEND TO INVADE YOUR PERSONAL SPACE SO MUCH AS CONQUER YOUR INDIVIDUAL DOMAIN!

I CAN RELATE...

MY SENIOR IS RIGHT.









ACROSS.



I RE-  
MEMBER  
IT  
NOW.



MS.  
MOMOCHI!

CANCEL THE REST OF MY APPOINTMENTS  
AND PLEASE CARRY OUT THE PLAN  
TOOKI







THIS  
WORLD  
IS...  
CORRUPT  
!

HOW ARROGANT--  
HOW ABSURD!

NO!  
ノ  
ノ

WOULD YOU THEN DEPRIVE ME OF MY PLEASURE FOR SUCH FOOLISH REASONS?

YOU HAVE CONFUSED CHAOS WITH CORRUPTION!

...WHAT PERFECT TIMING THIS WAS!

SHIOUJI-KUN!  
I WANT YOU TO CHANGE MY DESTINATION!

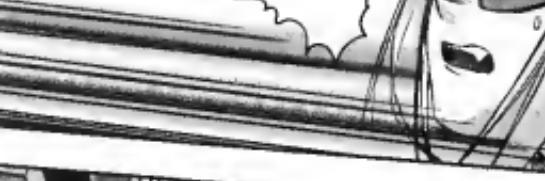
DR.  
KABAPU HAS  
CONFIRMED  
AUTHORIZATION.

CANCEL  
THE  
FUNCTIONAL  
CONSTRAINT  
ON NO. 3.

POWER  
OUTPUT  
WILL REMAIN  
LIMITED UNTIL  
THE INTERNAL  
SUPPLY BUILDS  
TO SAFETY  
LEVEL.

NOW  
SWITCHING  
TO (SIGH)  
URBAN  
BATTLE  
MODE.









It  
looks so  
delicious.

Oh,  
there's  
a pigeon.



Ah, my  
whole life is  
flashing before me  
now, as on a  
shadow-lantern.  
Look at all  
those horsies.

Lord Il Palazzo,  
I received your  
wonderful gift  
from the sky.  
It touched me  
deeply into the  
pavement.

IT  
DOESN'T  
MATTER  
WHAT  
HEIGHT YOU  
THROW  
IT OUT -  
IT'S STILL  
LITTERING!

HEY, YOU!  
INANIMATE  
BRONZE  
STATUE!  
ARE YOU  
THE ONE?  
ARE YOU  
RESPONS-  
IBLE?!

HOR-  
SIES.  
WEIRD  
WHAT'D  
SHE  
SAY?

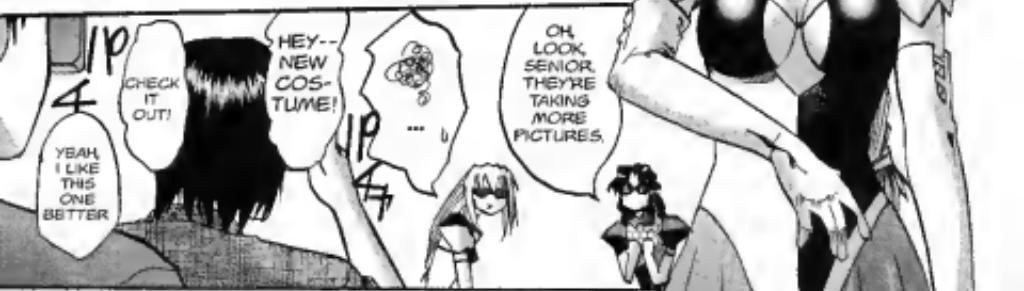
HORSIES  
?













--IS  
CAPTURE  
THE  
GIRLS!

YOUR  
FIRST  
ASSIGN-  
MENT--



--WHAT  
IN  
SAM  
HILL?!





UH...  
I FORGOT  
WHAT I'M  
SUPPOSED  
TO SAY...

OH,  
YEAH!  
A FIGHTER  
FOR  
JUSTICE...

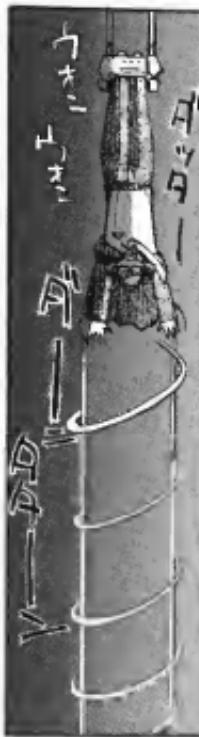
...HAS...

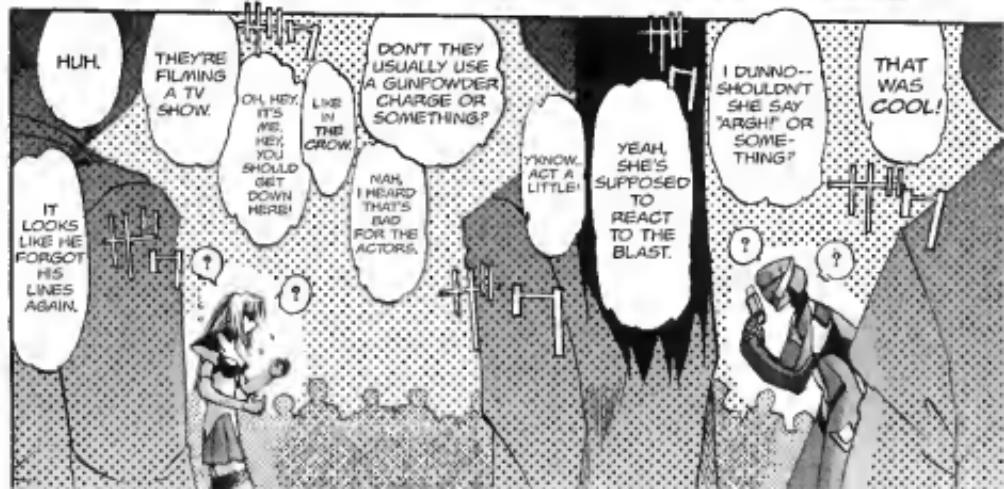
...ARRIVED  
!



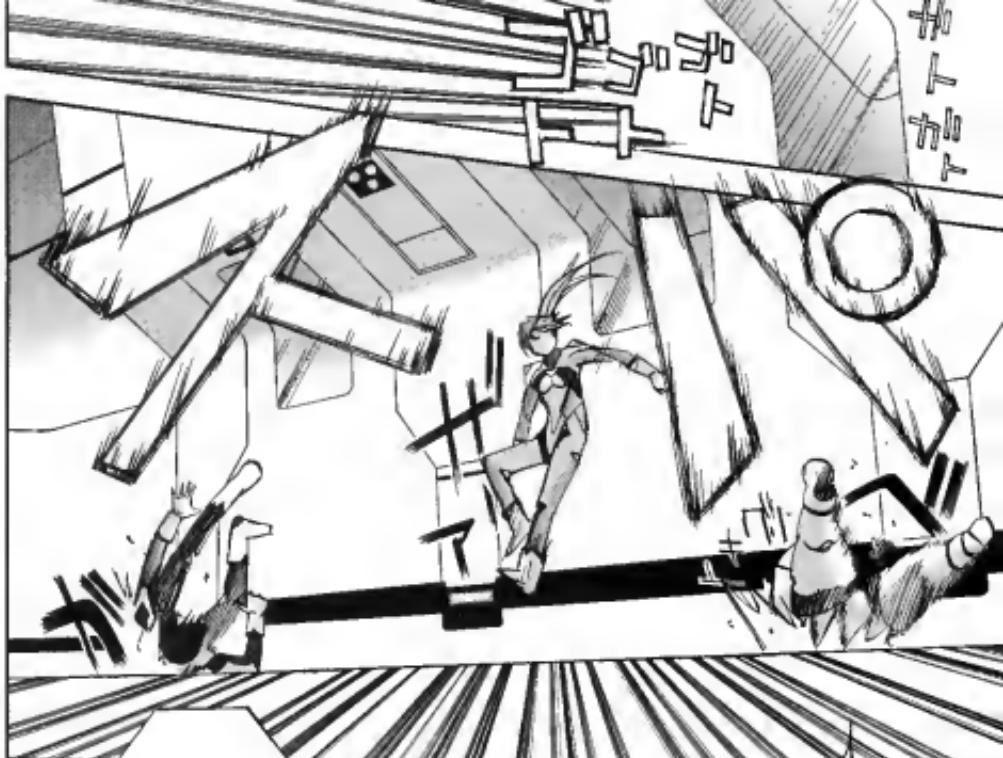


WHAT TH--

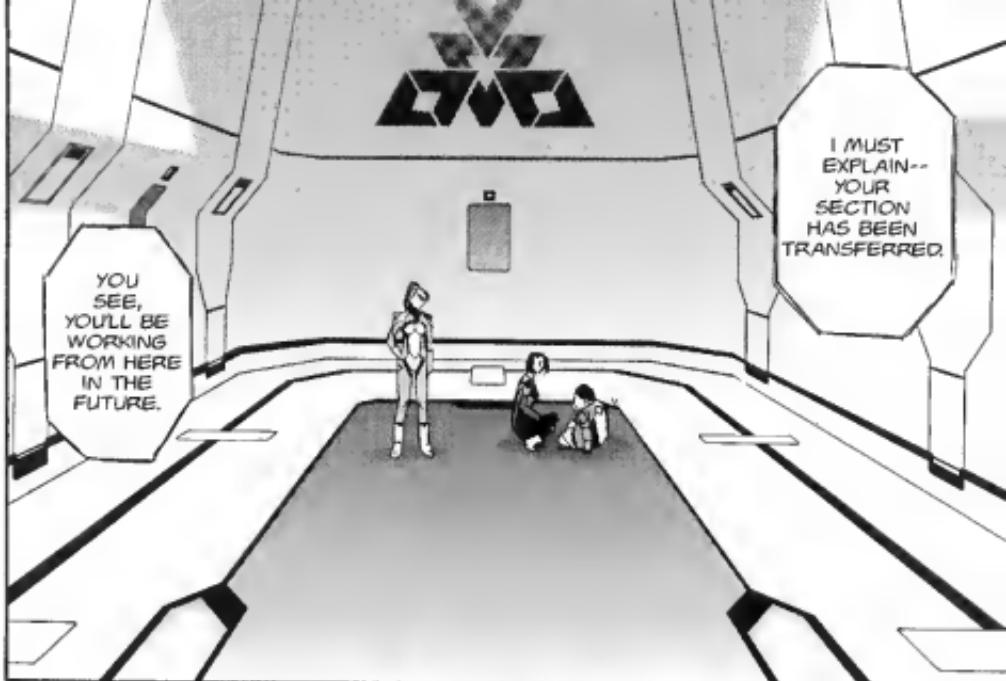












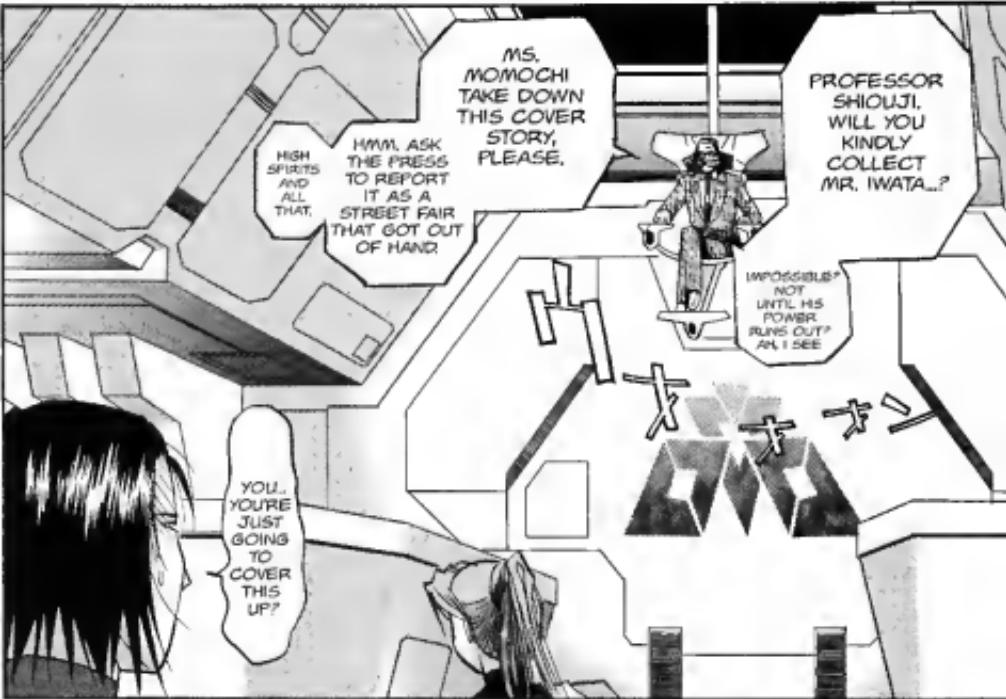












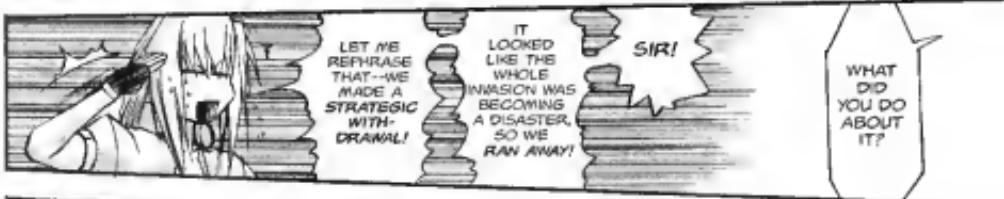
A  
BOLD  
LEAP  
FORWARD  
IN THE  
VAGUE  
DIRECTION  
OF WORLD  
CONQUEST!

WE'VE  
DONE  
IT!

HEY!  
COME  
BACK  
HERE!

Ye  
canaat  
leave  
us alairn  
in this vast  
supah-science  
HQ!

HOW  
DO WE  
GET OUT?  
DOCTOR!

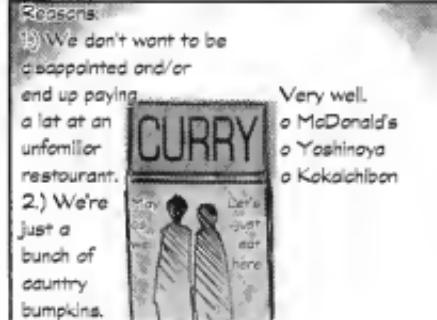
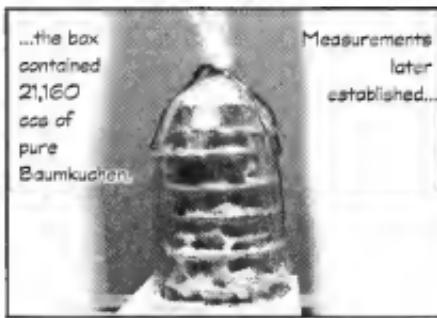
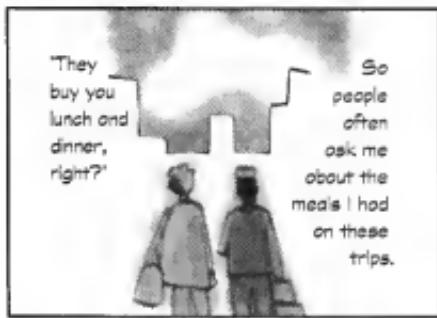
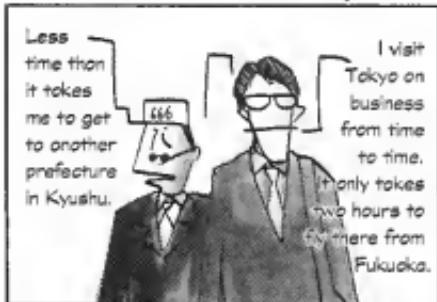


## Several Hours Later: Debriefing

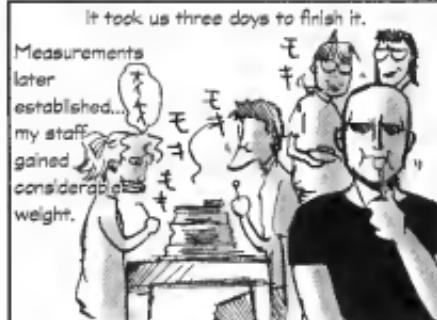


# Landscapes of Personal Matters

## We Who Eat The Tasty II



Force of habit is a terrible thing.



Thank you for the cake. It was gigantic, though.

# IN TWO MONTHS!



-----Who knows?

You could, if you bought my manga *Holy Brownie*

# EXCELSIOR

WILL CONTINUE IN VOL. 10

WOW.  
PLENTY  
OF OPEN  
SPACE  
AROUND  
HERE.

See  
you  
all  
next  
time.



# EXCELSIOR '09

## ORIGINAL JAPANESE PRODUCTION STAFF

STORY AND ART BY  
RIKDO KOSHI

PICTORIAL ASSISTANCE  
PO  
KAMURA TOURYO-  
TANIMESO  
HOHUNSOU  
JINNOJYO  
SHIROH

SUPERVISOR  
MISANAGI HISAYOSHI  
SHONEN GAHOSHA, LTD.

EDITOR  
FUOETANI YOSHIYUKI

# Guide to *Excel Saga* 09's Sound Effects!

|       |     |                                  |
|-------|-----|----------------------------------|
| 103-1 | —FX | oide oide [come here, come here] |
| 105-2 | —FX | hyoi hyoi [moving a paw]         |
| 105-3 | —FX | choi choi [swinging a tail]      |
| 105-4 | —FX | gacha [click]                    |
| 105-4 | —FX | gacha [click]                    |
| 105-5 | —FX | yuri yuri [swaying]              |
| 105-6 | —FX | watai [oh-oh]                    |
| 105-6 | —FX | biki [startled]                  |
| 105-6 | —FX | desus [that!]                    |
| 105-6 | —FX | izam [clang]                     |
| 105-6 | —FX | batan [bare]                     |
| 106-1 | —FX | gata [rat-tles]                  |
| 106-1 | —FX | dacha [pile of junk]             |
| 106-2 | —FX | doku [throb]                     |
| 106-4 | —FX | gacha gacha [fumble, fumble]     |
| 106-5 | —FX | gachakon [clang]                 |
| 107-1 | —FX | kaiku kaiku [shaking]            |
| 107-3 | —FX | yusa [shaking]                   |
| 107-3 | —FX | yusa [shaking]                   |
| 108-1 | —FX | ji [click]                       |
| 108-1 | —FX | don [whom]                       |
| 109-2 | —FX | dedode [rumbling]                |
| 109-3 | —FX | gabo [grabbing]                  |
| 109-5 | —FX | gogogo [rumbling]                |
| 110-2 | —FX | bata bata [running noisily]      |
| 110-2 | —FX | bata [running noisily]           |
| 110-3 | —FX | iranen [bam]                     |
| 110-3 | —FX | peto [stomping]                  |
| 111-1 | —FX | tete [tramping]                  |
| 111-4 | —FX | guri [pushing the door open]     |
| 111-4 | —FX | isshi [squawk]                   |

Most of Rikido Koshi's original sound FX are left in their original Japanese in the Viz edition of *Excel Saga*, exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitaigo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition. Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. As always, the numbers are given in the original Japanese reading order right-to-left.

You are still allowed, however, to write your letters left-to-right to  
*Oubliette* c/o *Excel Saga*  
 VIZ, LLC  
 P.O. Box 77064  
 San Francisco, CA 94107

116-4 — FX gengengeng [rumbling]  
116-5 — FX chia [popp]  
116-5 — FX gen [rumbling]  
117-1 — FX ka ka ka ka [clank, clank]  
117-2 — FX dok dok dok dok [throb, throb]  
117-3 — FX gacha [click]  
117-3 — FX tsu [squawking]  
117-4 — FX batso [baas]  
117-5 — FX ho [sigh of relief]  
117-5 — FX potso [bum]  
117-6 — FX da [fletching]  
117-6 — FX biku [twitching]  
118-1 — FX galan [rumbling]  
118-2 — FX gangengengeng [rumbling]  
118-4 — FX den den deden [banging]  
118-4 — FX kari kari kari [scratching]  
118-6 — FX pikui [twitching]  
118-6 — FX pikui [twitching]  
119-2 — FX gaza zo zo zo [sliding]  
119-3 — FX zaza za za za [sliding]  
119-4 — FX dok dok [throb, throb]  
119-4 — FX ta tsu [wheeze, wheeze]  
119-4 — FX dok dok [throb, throb]  
119-4 — FX dokyo dokyo [throb, throb]  
120-1 — FX gengen gengen [rumbling]  
120-3 — FX chia [popp]  
120-4 — FX jaka jaka jaka [straining]  
120-5 — FX kara [turning around]  
120-5 — FX sute sute [sliding briskly]  
120-5 — FX biku [startled]  
121-1 — FX gakon [knock]  
121-2 — FX gen on on on [rumbling]  
121-2 — FX in tsip zancha [startled]

111-4 — FX gyu [pushing]  
111-4 — FX kishi [squawk]  
111-6 — FX tote tote tote [trudging]  
112-1 — FX dei [whine]  
112-2 — FX yora yora [staggering]  
112-3 — FX zan [zam]  
112-4 — FX potso potso [bounding]  
112-5 — FX shin [sound of silence]  
112-6 — FX pok pok pok pok [hollow sound]  
112-7 — FX gengengeng [rumbling]  
113-1 — FX dae [whine]  
113-2 — FX dan [whine]  
113-3 — FX pikui [twitching]  
113-4 — FX pana pana [peep, peep]  
113-4 — FX gengengeng [rumbling]  
113-5 — FX dok dok [plank, plank]  
113-5 — FX gengen [bang, bang]  
113-6 — FX gaku [shaking]  
113-6 — FX yura yura [swaying]  
114-1 — FX sui sui [forcing way out]  
114-1 — FX jia jia [its [struggling]  
114-1 — FX gari [forcing way out]  
114-2 — FX pok [popping out]  
114-3 — FX boi [thud]  
114-3 — FX goro goro goro [colling]  
114-4 — FX goro [colling]  
115-1 — FX jws [existences]  
115-2 — FX zuts [rising]  
115-3 — FX ka ka [trotting]  
115-4 — FX den den [banging]  
115-6 — FX chaka chaka chaka [trotting]  
116-2 — FX kyoto kyoto kyoto [looking around]  
116-3 — FX jonjon [rumbling]

# OUBLIETTE

## Your EXCEL SAGA bonus section!

|       |     |                                      |
|-------|-----|--------------------------------------|
| 133-3 | —FX | kacha [klink]                        |
| 133-3 | —FX | kacha [link]                         |
| 133-4 | —FX | nyu [blowing the remote control]     |
| 133-5 | —FX | kachi kachi kachi [clicking]         |
| 134-3 | —FX | gacha gacha [klink-klink]            |
| 134-4 | —FX | chi chi chi [touching]               |
| 135-1 | —FX | doku [bam]                           |
| 135-2 | —FX | item [wham]                          |
| 136-1 | —FX | sooo [whoop]                         |
| 137-1 | —FX | buru buru buru buru buru [shivering] |
| 137-3 | —FX | zaaa [zam]                           |
| 138-1 | —FX | mbuchi [zow]                         |
| 138-2 | —FX | gaceoo [rumbling]                    |
| 139-2 | —FX | peta [sticking to the floor]         |
| 141-1 | —FX | za [zam]                             |
| 141-2 | —FX | katsu katsu [klink-klink]            |
| 141-2 | —FX | katsu katsu [klink-klink]            |
| 141-5 | —FX | katsu [klink]                        |
| 142-2 | —FX | juuu [zow]                           |
| 142-4 | —FX | che [putting on a pair of glasses]   |
| 142-5 | —FX | katsu katsu katsu [klink, klink]     |
| 142-6 | —FX | gacha [click]                        |
| 143-1 | —FX | teku teku [striding]                 |
| 143-2 | —FX | tesuta tesuta [striding]             |
| 143-3 | —FX | tesuta tesuta tesuta [striding]      |
| 144-2 | —FX | papeaa [bonking]                     |
| 144-2 | —FX | borororo [wooo]                      |
| 144-2 | —FX | batuu [klink]                        |
| 145-6 | —FX | zawa zawa [murmuring]                |
| 146-3 | —FX | kaosoo [hustle-bustle]               |
| 146-4 | —FX | baaa [hustle-bustle]                 |
| 146-4 | —FX | papeaa [bonking]                     |

|       |              |                                             |
|-------|--------------|---------------------------------------------|
| 121-3 | —FX          | dokin dokin dokin [throb, throb]            |
| 121-3 | —FX          | chin [peep]                                 |
| 121-4 | —FX          | gakon [link]                                |
| 121-4 | —FX          | doku doku doku [throb, throb]               |
| 121-5 | —FX          | doku doku doku [throb, throb]               |
| 121-5 | —FX          | sute sute [striding]                        |
| 122-1 | —FX          | kapo? [litter]                              |
| 122-4 | —FX          | gaau [rumbling]                             |
| 122-5 | —FX          | ee ee ee [whining]                          |
| 122-6 | —FX          | kon kon [klink-klink]                       |
| 122-7 | —FX          | chin [peep]                                 |
| 123-1 | —FX          | paken [plock]                               |
| 124-1 | —FX          | hysi [litter up]                            |
| 124-4 | —FX          | ha [startled]                               |
| 124-5 | —FX          | jita [struggling]                           |
| 124-5 | —FX          | hihi [shrieling]                            |
| 124-5 | —FX          | jita jita jita [struggling]                 |
| 125-1 | —FX          | jita jita jita [struggling]                 |
| 125-2 | —FX          | inukuyku [squeezing]                        |
| 125-5 | —FX          | pata pata pata pata [swinging]              |
| 126-1 | —FX          | pechi [pushing a button]                    |
| 126-2 | —FX          | peef [putting]                              |
| 126-3 | —FX          | gakon [link]                                |
| 126-4 | —FX          | chin [peep]                                 |
| 127-1 | —FX          | kaow [wham]                                 |
| 127-3 | —FX          | biku biku [frightened]                      |
| 127-4 | —FX          | buru buru buru [shivering]                  |
| 128-1 | —Excel sight | [to side of head]                           |
| 128-2 | —FX          | kacha kacha [klink-klink]                   |
| 128-4 | —FX          | kuku kuju [nodding]                         |
| 133-1 | —FX          | chuu chuu [chipping]                        |
| 133-2 | —FX          | katsu katsu katsu katsu katsu [klink-klink] |
| 133-3 | —FX          | zaaaaa [shrieling]                          |

156-2—FX gakon [plonk]  
156-3—FX zashie [zip]  
156-5—FX baaaaaaaa [muttering]  
157-1—FX zawa [muttering]  
157-1—FX zawa [muttering]  
158-1—FX yon [bang]  
158-4—FX iiii [whining]  
158-4—FX gagan [bang]  
158-4—FX buu [boom]  
159-1—FX gaga gaga gaga gaga [bang, bang]  
159-2—FX zawa zawa [buzz, buzz]  
159-2—FX zawa zawa [buzz, buzz]  
159-3—FX gasoo [whining]  
159-3—FX zawa zawa [buzz, buzz]  
159-3—FX zawa [buzz]  
159-3—FX peru [peru] [twitching]  
159-4—FX ero ero [getting pecky]  
159-4—FX seuu [whining]  
160-3—FX gaba [bang]  
160-4—FX ki [shriek]  
160-4—FX ka [painting]  
161-1—FX zawa zawa zawa [buzz, buzz]  
161-1—FX days days [roaring of crowd]  
161-3—FX zawa [buzz]  
161-3—FX zawa [buzz]  
161-3—FX zawa [buzz]  
161-3—FX pasta pasta [clicking a camera]  
161-4—FX ga [bang]  
161-4—FX gak [bam]  
161-4—FX ge [bang]  
162-1—FX kepuu [koff]  
162-1—FX gii [scrabbling]  
162-2—FX gaya gaya [buzz, buzz]

147-1—FX peeeee [hunting]  
147-1—FX baaaaaa [vroom]  
147-1—FX baa [bam]  
147-2—FX zawa [bustle-bustle]  
147-2—FX zawa [bustle-bustle]  
148-4—FX daaaaaa [a musical melody]  
149-5—FX ha [sigh]  
150-1—FX biruu biru biru biru biru [shivering]  
150-2—FX beru beru [shivering]  
150-2—FX yoro [shivering]  
150-3—FX gacha [blink]  
150-3—FX ju [spitting]  
150-3—FX bu [spitting]  
150-3—FX jiu [squeaking]  
150-4—FX gakon [thunk]  
151-2—FX bechi [stamping]  
151-3—FX geeee [whim]  
152-1—FX gakka [rattling]  
152-2—FX gohyu [whining]  
152-3—FX gakken [plonk]  
153-6—FX kiuu [screching]  
154-1—FX kiuu [whining]  
155-2—FX dan dan [bang, bang]  
155-2—FX zutakakutto [sound of a drum]  
155-2—FX oooooo [whining]  
155-2—FX oooooo [whining]  
155-2—FX dan [bang]  
155-3—FX ee [whining]  
155-3—FX eo [whining]  
155-4—FX geeee [whining]  
155-4—FX dadatta [sound of drum]  
155-4—FX dan dan [sound of drum]  
156-1—FX geee [whining]

# oubliette

## Your *Excel Sase* bonus section!

|         |                                                    |       |                                                        |
|---------|----------------------------------------------------|-------|--------------------------------------------------------|
| 170-2   | —FX gen [ben]                                      | 162-3 | —FX statata [fistic blows, like Fua of the North Star] |
| 170-2   | —FX taan [rhythical music]                         | 162-4 | —FX gattsu [bang]                                      |
| 170-3   | —FX karbu [bang]                                   | 163-1 | —FX zawa zawa zawa [buzz, buzz]                        |
| 170-4   | —FX osuu [see Vol. 07 "Oubliette," note for p. 76] | 163-1 | —FX ieki [wiping]                                      |
| 171-2   | —FX data [whining]                                 | 163-3 | —FX bero [fallen apart]                                |
| 171-2   | —FX wuu wuu [rambling]                             | 163-4 | —FX gusa [rustling]                                    |
| 171-2   | —FX daai daai [whining]                            | 164-1 | —FX ge [scratching]                                    |
| 171-3   | —FX mer mer mer mer [greasing]                     | 164-2 | —FX pasha [clicking]                                   |
| 171-4   | —FX zasha [when]                                   | 164-3 | —FX pasha [clicking]                                   |
| 171-5   | —FX ikyo [squeak]                                  | 164-3 | —FX ji [whiz]                                          |
| 171-5   | —FX kashi [klink]                                  | 165-3 | —FX pacha [click]                                      |
| 171-6/7 | —FX kinn [zip]                                     | 165-3 | —FX pachi [click]                                      |
| 172-1   | —FX buu [sheeting]                                 | 165-4 | —FX bichi [saluting]                                   |
| 172-2   | —FX buaaaa [bam]                                   | 165-4 | —FX ooo [rustling]                                     |
| 172-3   | —FX cha [click]                                    | 165-5 | —FX ga [wham]                                          |
| 172-6   | —FX zawa [murmuring]                               | 166-2 | —FX zawa zawa [buzz-buzz]                              |
| 173-2   | —FX kach [clicking]                                | 166-2 | —FX wuu wuu [buzz-buzz]                                |
| 173-3   | —FX luugooo [exploding]                            | 166-3 | —FX dokidoki [throb, throb]                            |
| 174-1   | —FX gata gata gata [rattling]                      | 166-4 | —FX ooo [rustling]                                     |
| 174-1   | —FX gata gata gata [rattling]                      | 167-1 | —FX gegegege [whining]                                 |
| 174-2   | —FX zaga [whim]                                    | 167-2 | —FX doba [whim]                                        |
| 174-2   | —FX be [thud]                                      | 167-4 | —FX quo [whining]                                      |
| 174-2   | —FX gakin [snapping]                               | 168-1 | —FX gai [whine]                                        |
| 174-2   | —FX zaa [zip]                                      | 168-1 | —FX gups [whine]                                       |
| 174-2   | —FX ga [thud]                                      | 168-2 | —FX ki [glaring]                                       |
| 174-5   | —FX galuu [stomping]                               | 168-2 | —FX noshi [being very heavy]                           |
| 175-1   | —FX uuu [whining]                                  | 168-3 | —FX gyan [screaming]                                   |
| 175-1   | —FX gaa gaa gaa gaa [rambling]                     | 168-3 | —FX gaki [breaking off]                                |
| 175-1   | —FX ha [sigh]                                      | 168-4 | —FX zawa zawa [buzz-buzz]                              |
| 175-2   | —FX do do do do [rambling]                         | 168-5 | —FX wuu wuu wuu [rustling]                             |
| 175-3   | —FX fuu [sigh]                                     | 170-1 | —FX gatari [plient]                                    |
| 176-2   | —FX pogee [rambling]                               | 170-2 | —FX taan [rhythical sound]                             |
| 177-1   | —FX pakku [snapping]                               | 170-2 | —FX tataku tataku [rhythical sound]                    |

5-3: Detective Iwata here is making reference to a catch phrase from the TV show *The Dancing Detective* (recall Rikido and his staff are watching the movie version in Vol. 04, when the artist lets loose an onion-powered cloud of chuff). "Cases happen at the scene of the crime—not in the conference room!"

7-3: As Ha-chan would say, oh my goodness. The title of this "Outer Mission" is a succotash of various Japanese detective shows, including *Taiyo ni Heoro*, *Ootori Otoiseasen*, *Abumi Deka*, *Hagure Keiji*, *Seibu Keisatsu*, and *Tantei Monogatari*. The rewriter here consulted Jonathan Clements and Motoko Tatemoto's recent book from Stone Bridge Press *The Drama Encyclopedia: A Guide To Japanese TV Drama Since 1953* to construct a comparable mélange based on some of the various titles these shows have had in English, or by which they have been translated.

7-3: Note that Reppomatsu II is practicing vantriloquism, making it appear that Watanabe is speaking when, in fact, the voice is hers. In the original Japanese, Watanabe's "dummy voice" is that of the way a peasant would speak to the authorities in a period drama.

14-1: In the original manga, Excel is bumpin' "Bed City," the theme to *Tantei Monogatari* (<http://www.tantei-video.co.jp/data/tanteiban>), starring Yusaku Matsuda, whose style of dress she here also emulates. Years ago, in Viz's *Keyeurs*, Inc., there was a great "You'd do it for Randolph Scott" moment when Ken encouraged Smile to go for it by invoking the sacred name of the late Yusaku Matsuda—still the icon of cool for many in Japan. He played Sato in Ridley Scott's *Black Rain* just before his untimely death.

14-3: "Research And Investigation" was the subtitle of *Tantei Monogatari*.

14-4: The rewriter has never actually seen any of *The Matrix* films—not that he has anything against them (the Wachowski brothers took influences from anime, and have certainly done anime good in return by discussing those influences, not to mention producing *The Animatrix*); he just hasn't seen them. However, the fact he nevertheless recognized these lines lends support to a personal theory that there are some films one doesn't need to see, because everyone else sees them for you—the film is then absorbed by osmosis.

20-5-3: Some might argue that this quote from Scarface's "Body Snatchers" has no place in an *Excel Saga* story. But fortunately this is an imaginary *Excel Saga* story. That's right—all the other stories are *real*!

20-5-3 1/2: Except for the last chapter of Vol. 05, which was fantasy.

20-5-3 3/4: And the last chapter of the next volume, which is wish-fulfillment.

26-1/4: The killer yo-yo with the police crest inside held up by Momochi is a reference to *Saketen Deka*, the only Japanese TV show checked here that the rewriter has

177-2—FX *baaon* (whirling)

178-1—FX *baaon* (whirling)

178-1—FX *zaava* (murmuring)

178-1—FX *zaava* (murmuring)

178-1—FX *shin* (sound of silence)

178-1—FX *hiso hiso* (whispering)

178-1—FX *zaava* (murmuring)

178-2—FX *yurra* (webbing)

178-3—FX *zaava* (murmuring)

178-3—FX *fura* (staggering)

178-3—FX *do* (exploding)

178-4—FX *chaki* (clicking)

179-1—FX *ja* (click)

179-2—FX *biaa* (shouting)

179-2—FX *zaava* (clucking)

179-3—FX *kaa kaa* (click-clack)

179-3—FX *pca* (click)

179-3—FX *pako* (click)

179-3—FX *kaa* (click)

179-4—FX *bigya* (splash)

179-5—FX *babababa* (shouting)

180-1—FX *gaga* (taking off the mask)

180-2—FX *pako* (wham)

181-3—FX *geeeee* (rambling)

182-3—FX *pi* (beep; inside word balloon)

182-3—FX *pi pi* (beep beep; inside word balloon)

182-3—FX *sooon* (whirling)

182-4—FX *paauu* (click)

185-1—FX *baab baab* (tutting)

186-3—FX *moki moki* (munching)

186-4—FX *moki moki moki moki* (munching)

187-3—FX *baawa* (wailing)

# oubliette

## Your EXCEL SAGA bonus section!

"to not," respectively.

67-4: In his non-fiction travel guide *Thrilling Cities*, Ian Fleming remarks that he was delighted upon visiting Macau to have the chance to play fan-tan, as, growing up reading *Fu Manchu* novels, he had come to think of the card game as the wickedest in the world.

79-6: The translator notes the store's name is Narumoto Futsuji, a parody of Matsumoto Kiyoshi, a chain devoted to drugs and cosmetics. This franchise is relatively new and quite popular with young women.

71-4: In the original, Excel makes reference to the Japanese folk tale (which has variations in other cultures) of a poor man whose only possession is a piece of straw, but then trades it to someone desperately in need of just such a thing for a more valuable item—continuing to trade up in this matter until he becomes a wealthy SV.

86: The rebels on this page all bear the kanji for "twata."

92-1: "Great Andromeda" was the final destination in Rintaro's classic anime film *Adieu Galaxy Express 999*, available in English from a company whose name starts with a "VIZ" and ends with a "LLC," with no room for compromise in between. 103: *Twata* is being called by the spirits of the dead—from the other side of the *Senzu no Kawa*, the equivalent in Japanese mythology of the River Styx. We also saw this happening to *Hi-chan* on page 59 of Vol. 02, although of course it probably happens more often to her than Rikido cares to show.

133-6: The lucky color would be foretold through the use of *jakken* for fortunetelling. *Jenken* (to which Keekyouska's *New Japanese-English Dictionary* gives the definition—perhaps better used for *dojinshi*—of "tossing é la japonaise") is the Japanese name for the good old rock-scissors-paper game played worldwide. Of mysterious origin, it is often called "Roshambo" in America—associated for some obscure and no doubt Masonic reason with Jean Baptiste Donatien de Vimeur, Comte de Rochambeau (1725-1807), who led the French forces that came to Washington's support during the American Revolution. How times have changed. The rewriter's favorite game of *jakken*, of course, is the one played by Lupin and Jigen to decide who should fix the flat in *The Castle of Cagliostro*. Note that *You Only Live Twice*, the James Bond novel discussed in this volume's special *Oubliette Bonus Article*, begins with a game of *jakken* between Bond and the head of the Japanese Secret Service!

134-1: "The Ballad of Narayama" is a folk tale about the eponymous mountain where, back in the good old days, aged relatives were dumped to die. Note that Excel made an allusion to it when hauling Hyatt up the tower steps in Vol. 05's "Bonus Mission."

145-5: Mitsubishi is a department store (part of a nationwide chain) in downtown Fukuoka; hence, another in *Excel Saga's* history of nice, low-key pseudonyms based on major public landmarks.

167-1: The translator notes that she used to work for the international affairs department in the plaza of Fukuoka City Hall—where, you guessed it, Excel chooses to make her address (he

actually seen, thanks to Dennis Owyang's noteworthy video program book for Timecon '87—the writing and design of which he shared in, back when he was a lit-ass otaku.

27-1: *Innocent of this crime*, anyway, although the reader is, as always, invited to search their own conscience. The first few pages of this story have a "wash" look to them, and it appears they may have in fact been painted in full color when they first appeared in the May 2000 issue of *Young King Ours* magazine (they were not, however, reprinted in color in the original Japanese Vol. 09, which is what this Viz version is based on). Anyway, in the original Japanese, there's a note here at this point claiming that these pages were colored with Galaxy 9pink—not the chocolate one the Mars candy people put out in the UK, but the strangely-hued one sold in Japan:

<http://www.sari.sakura.ne.jp/~tangojirlei/dekudokusupi.htm>

36-2: *Ke-ō* makes a good sound FX here, as *Andō* is also the colloquial form of *keredomo*, meaning "but" or "however"—as in, *I want to watch, but...*

36-4: When the rewriter first went to Japan at age 16, he stayed at just such a hotel—the Asia Center of Japan, in the Akasaka district of Tokyo. The room was seven feet long; six of bed and one of coin-operated TV, 100 yen for an hour:

I remember watching *Remington Steele* dubbed in a thug-like voice, an instant curry commercial using Iggy Pop's "Risky," and *Lupin The Third* (second series, and in syndication of course) Episode #124: "1999: A Popcorn Odyssey." The hotel was chock-full-o'-foreigners like myself, one of whom down the hall the very image of Mahatma K. Gandhi—skinhead, mustache, little round glasses—the lot. One day on my way out he politely accosted me, seeking my help in turning on his TV set. As you might perhaps have guessed, it was a matter of him not having inserted a coin: I did so, and he thanked me with the yogic *namaste* gesture. At the time I had supposed him a man of the East, unfamiliar with modern vending. Looking back now upon the incident half a lifetime later, it occurs to me mere likely that he was a holy inoffensive, and that I had given him his chosen alms. If we ever meet again, I shall ask what it was he watched.

39-1: In case you didn't look closely at the screen, look closely at the screen. In the City of F-Ville, a magical town full of wonder and excitement, Excel and Hince look super *ka-ue-ai*! Everyone knows the song *Shamee Kite* did about *The Powerpuff Girls*, but the Japanese version itself (that is, the Japanese-dubbed *Powerpuff* shown over there) used as its theme the wonderful "It's Up To You!" by the brilliant green (a Japanese group—they write their name in all English lowercase)—of which Evangelion's Yoshiyuki Sadamoto is also a big fan), a track found on their third album, *Los Angeles*.

41-1: In the original manga, Egale compared the bath to Beppu, Amagase, and Yusuin, well-known hot springs resorts in Kyushu (Fukuoka's home island, natch.)

54-3: For the record, the translator notes that the two *Anaji* which make up Kapapa's name mean "reed mace" (what are more commonly called "cattails" in the Houston bayous—the rewriter learned to cook them while in the Scouts), and

codes are simply the first three letters of their name—ATLANTA, 80500, MIAMI.

Fukuoka, Japan—Il Palazzo and Kabaya's contested City of F'd-up circumstance—is among those so fortunate. And after nine volumes of *Excel Saga* you are hardly surprised to hear it.

But bear in mind these codes are assigned by the International Air Transport Association, based out of Geneva, Switzerland, a country not known for its Beavis giggles and Butt-head chuckles. Furthermore English is the accepted international language of aviation: everyone working in the industry or the agencies regulating it is expected to at least know some. They say you usually learn a language's swear words first, yet there we are—everyone from European bureaucrats to your friendly online travel agent looks at ACROSS's target for conquest, at the city the Environmental Security Agency defends, scratches their head, and just says FUK. And in the immortal words of Tetsuro Tamba in *The Last Days of Planet Earth*: "Let's go there!"

It's going to be a necessarily brief tour, though, as my guide knowledge is limited, never having gotten within a thousand kilometers of the place. Nevertheless I had my first fateful encounter with Fukuoka quite early. I came about it through one of the few authority figures a young man can respect: Bond, James Bond. In 1977, when I was seven years old, my parents said I should watch this movie on ABC called *You Only Live Twice*, saying they had loved these "Bond films" when they were first going out (as early as the 1970s people thought of the Bond films as essentially being "very 40's"). Good call. The movie was only my second exposure to Japanese pop culture, the first having been *Speed Racer*. But from all indications those guys over there now definitely seemed on a roll.

*You Only Live Twice* is a Bond film, but almost the entire film is set in Japan, having been shot there in 1966, and hence the film is wall-to-wall with Japanese locations and Japanese actors—including the abovementioned Tetsuro Tamba, who plays "Tiger."

Tanaka, 007's ally and head of the Japanese Secret Service. It turns out they employ ninja, and the big battle at the end (with the obligatory countdown to world destruction ticking) features dozens of the silent warriors rappelling into Bielefeld's secret SPECTRE rocket base inside an extinct volcano! No CG in those days; everything including the rocket base set(s) was real. I agree with the much-recommended British book *Kiss Kiss Bang! Bang!*—The *Unofficial James Bond 007 Film Companion* that *You Only Live Twice* is the best of the Bond films, "spectacular in a sense now forgotten."

"Well, I wanted more Bond, but you couldn't just go out and rent, let alone download, a movie in these days; you had to wait for them to come on TV again, or to show at a theater. Fortunately I found out: these movies were based on a series of books by Ian Fleming. Having now equipped my bike with empty soup cans full of oil I could tip over to foil pursuit (not to mention those little colored smoke bombs taped to the rear bumper, although these proved difficult to light while

rewriter observes that this of course means she would have worked in the same building as Sumiyoshi, Matsuya, Iwata, and Watanabe!). You can see a picture of the edifice before which Excel's mighty shout of page 154 rings at: [http://www.cityde.com/prflukakujidai\\_fukuoka/kenhusetsu\\_shi/fukuoka009.html](http://www.cityde.com/prflukakujidai_fukuoka/kenhusetsu_shi/fukuoka009.html).

160-2 In Japan, one speaks of your life flashing before you on a shadow-picture lantern; apparently Excel received only a vision of a generic one, which comes with images of horses. Something like these fake family shots that come with picture frames.

170-3. The bronze statue that the fighter for justice wastes is of Primavera, made by Canadian sculptor Esther Wertheimer; you can see it at her site.

<http://www.wertheimer.com/portrait.htm>. The translator notes it was installed as part of a 1992 civic art promotion drive that purchased over two dozen works, including pieces by Federico Mata and Keith Raring. If you dare, you may seek images of them at [http://www.city.fukuoka.jp/cgi-bin/sdget.exe?WIT\\_Template=AC0292&WIT\\_eid=0072L59200EPWd\\_qRJLpdqf1A4B91K&st=AC0102&af=1/15](http://www.city.fukuoka.jp/cgi-bin/sdget.exe?WIT_Template=AC0292&WIT_eid=0072L59200EPWd_qRJLpdqf1A4B91K&st=AC0102&af=1/15)—surely the most intimidating URL. "Dublette" has ever printed. When it comes to artists, the Net isn't all about hentai CGs; just mostly.

182-3. The city does in fact hold festivals and other events there, including "Asian Month" in September, highlighting Fukuoka's historical (and continuing) role as a Japanese gateway to Asia.

186-1. Baumkuchen—the traditional German "tree cake," so-named for its concentric rings, is fairly popular in Japan. For a recipe on this kind of cakes, please consult

<http://www.germanculture.com.au/recipes/bbm013.htm>

186-2. The first two are known in North America, of course. Kekochicken is a fast-food chain specializing in curry. The rewriter notes that chips (French fries) and curry is an extremely popular take-out dish in England. Perhaps Mr. Beckham can introduce it here.

*Special Dublette Bonus Article!*

*"Now, pay attention, Excel..."*  
My somewhat irregular introduction to Fukuoka  
By Carl Gustav Horn

You know these three-letter codes that are used to signify airports on schedules, luggage tags, and so forth? Some are fairly confusing. Chicago O'Hare International is one of the world's busiest, but its code, 809, is a holdover from the time it was just an airstrip in an orchard—i.e., "Orchard Field." Orlando International in Florida is another popular destination with an obscure historical tag, 1CD, for the McCoy Air Force Base that used to be there. In his December '96 article for the *Journal of the Airline Pilots' Association*, Dave English writes on this airport arcana, noting these fortunate cities whose

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## Your EXCEL SAGA bonus section!

Bond the gorden was built "in jest that corner of Japan that used to be the headquarters of the Black Dragons and has always been a hotbed of extremists... Toyama, the former head of the Black Dragons, came from Fukuoka; so did the anarchist Hirota, and Nakano, leader of the former Tabakai, or Fascist group, in the Diet. It has always been a nest of scoundrels, this district, and it remains so today."

There seems little more I can add when speaking of the City of E. But would Fleming have liked *Excel Saga* specifically? It might not seem to be his cup of vodka martini, yet what clues can *You Only Live Twice* give us? Iwata himself "a cruel and cunning spy" if you'll remember his dream from *Excel Saga* Vol. 03 would no doubt be pleased to know he shares the same *esthétique des femmes* as Bond. While also not into *Atsukin* encountering a train full of giggling students in Japan, 007 remarks to Tenaka "a lot of pretty girls, rather too young for me"), the most frequently remarked-upon feature of the female characters in the Bond novels are their breasts, whether described as fine, firm, faultless, or proud. I don't recall precisely, but I think that in one book they might have even been described as arrogant. There's not that much swearing in *Excel Saga*, and when Bond tries to swear, "Tiger" Tanaka upbraids him with the extraordinary claim, "There are no swear-words in the Japanese language and the use of bad language does not exist." Now, Ian Fleming based Tanaka on a Japanese friend of his who was an editor on the staff of the *Japan Times*, and either Fleming actually believed this assertion, or, perhaps, he thought it was too bizarre not to simply pass along to his readers at face value. For the record, Bond replies to Tanaka, "No self-respecting man could get through the day without his battery of four-letter words to cope with the roughage of life and let off steam. If you're late for a vital appointment with your superiors, and you find that you've left all your papers at home, surely you say, well, Freddie Uncle Charlie Katz, if I may put it so as not to offend."

Yes, in 1964, when *You Only Live Twice* was first published, you couldn't say "FUK" in a mass-market paperback like this one. But you could go there, and we must here acknowledge James Bond's pioneering trip to Fukuoka, from which, forty years later, all the self-respecting secret agents and evil overlords of *Excel Saga* can take inspiration. Perhaps there is one more exchange in the novel that links Fleming and Rikido in spiritual fraternity. Just before he sets off to penetrate Blotfeld's base, Bond gets exasperated with Tanaka's string of morbid jests about his mission, saying, "You've got a funny sense of humor, Tiger." The head of the Japanese Secret Service informs 007, "It is merely different from yours. Most of our funny stories involve death or disaster."

—Carl Gustav Horn

\* Of this 1974 film Patrick Macias predicted in the 1999 book, *Japan Edge*, "No doubt the real apocalypse won't be nearly as entertaining." Mr. Macias ([www.patrickmacias.com](http://www.patrickmacias.com)) proved a true seer, and yee don't need the mark of the Beast on your hand to also go out and buy his 2001 *TokyoScope: The Japanese Cult Film Companion*, where

riding). I set out for the public library. Like my school library would carry them. Fortunately, these were the 1970s, and the public library not only had the Bond books, but in paperback editions featuring the awesome photo-covers popular in the era. *You Only Live Twice's* boasted a bottle of Suntory whiskey, ninja climbing tools, a half-smoked cigarette, and a gleaming tanto dagger drawn from an aged ivory sheath.

As is often the case, the book turned out to be different in plot from the film, as well as much more detailed. Ian Fleming, who died in 1964 just before the movie version of *Goldfinger* made James Bond an international superstar, was an extraordinarily vivid writer. The bizarre of his Bond villains (Dr. Evil's whole "The details of my life are quite...inconsequential" story is a direct satire of Fleming's style) came in part from his own love of stories of horror and the supernatural. Fleming's library contained many saints beloved of the Goths, such as Poe, Le Fanu, Bram Stoker, Louisa May Alcott, and de Sade. It was a trip to Japan in the late 50s that inspired Fleming to send Bond there on a mission; but naturally he was drawn to the weird and disturbing side of the culture. When Fleming called Japan, "a country with an unquenchable thirst for the bizarre, the cruel, and the terrible," he was of course speaking of himself, noting that the only souvenir he bought on his trip was a woodblock print of a man being beheaded. He would have loved manga.

He definitely loved Fukuoka, for in the book *You Only Live Twice* it is revealed Fukuoka Prefecture was the location Blotfeld chose to place SPECTRE's operations in Japan. Instead of the hollowed-out volcano, the original story has his base be an ancient castle on a cliff overlooking the scenic Sea of Gaedai, only a short day trip by car out of Fukuoka city limits. And instead of trying to rule the world, Blotfeld's kicking back after various defeats by Bond to retire in luxury—but that doesn't mean all the fun has gone out of his life. For on the castle grounds he's constructed what the book calls a "Disneyland of Death"—a beautiful park full of 22 varieties of poisonous plants, through which creeps various deadly species of snakes, spiders, and scorpions, designed with landscaping that features random pools of boiling mud and ornamental ponds stocked with piranha. Supposedly a private botanical garden for scientific research, the whole set-up is in fact designed to lure people who want to commit suicide—and by the time Bond shows up to settle his hash, hundreds of Japanese have done so for the vampiric amusement of Blotfeld.

But, according to "Tiger" Tanaka, the evil overlord set up shop in Fukuoka not only for the scenery, but because he just plain liked the kind of folks yee find there. "I should not have dismissed as fanciful certain reports that reached me from the Chief of Police of Fukuoka," explaining that all the men hired to be on the botanical garden's staff were former members of the Black Dragon Society (in Japanese, Kokuryukai, a real-life secret organization whose spies and assassins were active in the decades before World War Two—of its founder, Mitsuru Toyame, it is said he was "advocating world conquest by the time he reached his twenties"). Tenaka tells

Mecias devotes several pages to *The Last Days of Planet Earth*. That's actually the name the film was released under in America (its original title is *Nostradamus no dai yogen*—"The Great Prophecies of Nostradamus"), and Japanese otaku will pay a cool US\$300 for the old American laserdisc of this film, for it is unofficially banned in its own country. The prohibition comes not so much from its portrayal of the last days *per se*—an amazing grab-bag Revelation where answering the angelic call of seven trumpets comes not hail and fire, but a motley collection of dope-smoking hippies, death-tripping bikers, creeper vines in the subway, giant slugs on the freeway, and gene-twisted children exhibiting the remarkably square mutant power of super-math.

But the reflexive aborigines in the jungles of New Guinea were regarded as offensive by an anti-nuclear group, as was a vision of a post-holocaust wasteland to come where hairless, point-toothed chilluns fight over teatime rights to the serpent that once tormented man. The producer of *The Last Days*, Toho, had survived *Godzilla* vs. *The Smog Monster*, but of this controversy, Tetsuro Tamba again had the last word: "That's... too much." The film was withdrawn and never released in Japan, not even in an edited version. Where did all this leave me? Groping in awe at Patrick's science when, watching Geinex's recent series *Abenobashi* (like *Excel Saga*, cut on DVD from ADY Films), one "coming next episode" trailer has the Japanese announcer blurt out in English, "Don't shoot! They are human beings!" Mad real otaku like *Abenobashi*'s director Hiroyuki Yamaga know that's the very line Toho dubbed into the New Guinea sequence to try and defuse the controversy—but I had learned that fact first from *TokyoScope*.

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